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TABLE OF CONTENTS

VOLUME XLV

TITLE	AUTHOR	PAGE	TITLE	AUTHOR	PAGE
ADAM BEDE - - - - -	George Eliot.	485	BABY'S GRANDMOTHER, THE - - - - -		
Advancement of Learning, The - - - - -	Francis Bacon.	475	L. B. Walford.		371
Adventures of Mr. Obadiah Oldbuck, The	Rudolphe Töpffer.	543	Bacon, Roger, his Opus Majus - - - - -	J. H. Bridges, <i>Ed.</i>	475
Æneid, The - - - - -	Heinrich von Veldeche.	474	Barnaby Rudge - - - - -	Charles Dickens.	355
Æneid, The - - - - -	Virgil.	474	Barneveld, John of - - - - -	J. L. Motley.	338
Africa, Tropical - - - - -	Henry Drummond.	559	Battle of the Books, The - - - - -	Jonathan Swift.	338
Aftermath - - - - -	J. L. Allen.	558	Baviad, <i>and</i> Mæviad - - - - -	William Gifford.	428
Age of Chivalry, The - - Thomas Bulfinch.	475	Belief, Foundations of - - - - -	A. J. Balfour.	344	
Alkahest; or, The House of Clæs, The - -	II. de Balzac.	378	Bell of St. Paul's, The - - - - -	Walter Besant.	370
All's Well That Ends Well - - - - -	Shakespeare.	387	Bessie Costrell, The Story of - - - - -	Mrs. Humphry Ward.	504
Amadis of Gaul - - - - -	Vasco Lobeira.	340	Bhagavadgita, The - - - - -		418
Amenities of Literature - Isaac D'Israeli.	337	Bible in Spain, The - - - - -	George Borrow.	380	
American Conflict, The - Horace Greeley.	454	Book of Snobs, The - - W. M. Thackeray.		354	
Analysis of Beauty, The - - - - -	William Hogarth.	358	Book of the Dead, The - - - - -		414
Anatomie of Abuses, The - - - - -	Philip Stubbes.	358	Books and Bookmen - - - - -	Andrew Lang.	555
Anatomy of Melancholy - Robert Burton.	359	Boots and Saddles - - - - -	Mrs. Custer.	438	
Ancient Greece - - - - -	C. C. Felton.	512	Brahmanas, The - - - - -		415-416
Ancient Religion of the Egyptians - -	Alfred Wiedemann.	413	Brahmanical Sacred Books - - - - -		415
Angel in the House, The - - - - -	Coventry Patmore.	474	Bridgewater Treatises, The - - - - -		365
Annals of Rural Bengal - W. W. Hunter.		432	Britain, Ecclesiastical History of - - - - -		
Anne - - - - -	C. F. Woolson.	371	Bæda or Bede.		360
Antonina - - - - -	Wilkie Collins.	370	Brockhaus's Conversations-Lexikon - - - - -		445
Antony and Cleopatra - -	Shakespeare.	398	Brontë, Charlotte, Life of - Mrs. Gaskell.		355
Appleton's Cyclopædias - - - - -		446, 447	Brontë, Charlotte, and her Circle - - - - -	C. K. Shorter.	356
Artevelde, Philip van - Sir Henry Taylor.		338	Browning, Elizabeth Barrett, Letters of - - - - -		355
Art of Poetry, The - Nicholas Boileau.		357	Brut, The - - - - -	Layamon.	362
Astronomy, The Dawn of - - - - -	J. N. Lockyer.	476	Brut, Roman de - - - - -	Robert Wace.	362
As You Like It - - - - -	Shakespeare.	391	Brutus; or, Dialogue concerning Illus- trious Orators - - - - -	Cicero.	366
Autobiography of Edward Gibbon - - -		341	Buddhistical Sacred Books - - - - -		418
Autobiography of Fanny Kemble - - -		428-429	Burnet's History of the Reformation of the Church of England - - - - -		360
Autobiography (Memoirs) of General Sher- man - - - - -		455	Burton, Sir Richard F., Life of - - - - -	Isabel F. Burton.	349
Autobiography of Mary Somerville - - -		356	But Yet a Woman - - - A. S. Hardy.		369
Avesta, The - - - - -		418	CABOT, JOHN AND SEBASTIAN - - - - -		
			Henry Harrisse.		374
			Cædmon's Writings - - - - -		361

TITLE	AUTHOR	PAGE	TITLE	AUTHOR	PAGE
César - - - - -	J. A. Froude.	366	Dream Children - - -	H. E. Scudder.	462
Cæsars, The Lives of the First Twelve -	Caius Suetonius.	366	Dreamthorpe - - -	Alexander Smith.	371
Caleb Williams - - -	William Godwin.	364	Duff-Gordon, Lady, Last Letters from		
Called Back - - -	“Hugh Conway.”	372	Egypt - - - - -		554
Callista - - - - -	J. H. Newman.	365	Dutch Republic, Rise of the - - - - -		
Cambridge Described and Illustrated -	T. D. Atkinson.	365	J. L. Motley.	421	
Camille (La Dame aux Camélias) - - -	Alexandre Dumas, Jun.	378	EARTH AND MAN, THE -	Arnold Guyot.	534
Cape Cod - - - - -	H. D. Thoreau.	374	East Angels - -	Constance F. Woolson.	372
Carthage and the Carthaginians - - -	R. Bosworth Smith.	548	Ecce Homo - - - - -	J. R. Seeley.	360
César Birotteau - - - - -	H. de Balzac.	347	Ecclesiastical Polity, The Laws of - - -	Richard Hooker.	367
Chambers's Encyclopædia - - - - -		446	École des Femmes, L' - - - - -	Molière.	557
Characteristics - -	Earl of Shaftesbury.	352	Economic Interpretation of History - -	Thorold Rogers.	365
Charles XII., History of - - -	Voltaire.	351	Education - - - - -	Herbert Spencer.	537
Chinese Sacred Books - - - - -		419	Egypt and Chaldæa -	Gaston Maspero.	343
Chrysal; or, The Adventures of a Guinea	Charles Johnstone.	374	Egyptians, Ancient Religion of the - - -		
Colin Clout - - - - -	John Skelton.	363	Alfred Wiedemann.	413	
Collegians, The - - - - -	Gerald Griffin.	450	Eikon Basilike - - - - -	John Gauden.	375
Comedy of Errors, The -	Shakespeare.	382	Encyclopædia Britannica - - - - -		444
Confucius, Works of - - - - -		419	England Without and Within, R. G. White.	462	
Connecticut Yankee in King Arthur's			English Language, History of the - - -	T. R. Lounsbury.	427
Court, A - - -	“Mark Twain.”	550	English People, Short History of the - - -	J. R. Green.	548
Conquest of Peru, History of the - - -	W. H. Prescott.	476	English Thought in the Eighteenth Cen-		
Consolations of Philosophy, The - - -	Boëthius.	345	tury, History of -	Leslie Stephen.	412
Constable, Archibald, and his Literary			Ersilia - - - - -	Emily F. Poynter.	538
Correspondents - - - - -	Thomas Constable.	353	Essays - - -	Hamilton Wright Mabie.	463
Coriolanus - - - - -	Shakespeare.	398	Essays, Modern and Classical - - - - -	F. W. H. Myers.	346
Count of Monte Cristo, The - - - - -	Alexandre Dumas, Sr.	479	Eugene Aram - - - - -	Bulwer-Lytton.	377
Crotchet Castle - - - - -	T. L. Peacock.	376	FAERY QUEEN, THE -	Edmund Spenser.	345
Custom and Myth - - -	Andrew Lang.	357	Fair Barbarian, A - - - -	Mrs. Burnett.	377
Cycle of Cathay, A - - -	W. A. P. Martin.	374	Fair God, The - - - -	Lew Wallace.	368
Cymbeline - - - - -	Shakespeare.	399	Fate of Mansfield Humphreys, The - - -		
DAWN OF THE NINETEENTH CENTURY			R. G. White.	502	
IN ENGLAND, THE -	John Ashton.	557	Fiction, History of the - -	John Dunlop.	346
Decline and Fall of the Roman Empire,			Fifteen Decisive Battles of the World - -		
The - - - - -	Edward Gibbon.	341	E. S. Creasy.	351	
Democracy in Europe -	T. Erskine May.	350	File No. 113 - - - -	Émile Gaboriau.	348
Demonology and Devil-Lore - - - - -	M. D. Conway.	359	Fingal - - - - -	James Macpherson.	377
Dialogues of the Dead -	Lord Lyttelton.	370	Florence - - - - -	Charles Yriarte.	494
Diary of Two Parliaments -	H. W. Lucy.	350	Footsteps of Fate - -	L. M. A. Couperus.	472
Dickens, Charles, Life of -	John Forster.	346	Forty-five Guardsmen, The - - - - -		
Dictionary of American Authors -	Adams.	447	Alexandre Dumas, Sr.	378	
Discoveries of America - -	A. J. Weise.	351	Foundations of Belief, The -	A. J. Balfour.	344
Don Orsino - - -	F. Marion Crawford.	371	Four Georges, The -	W. M. Thackeray.	350
Drapier Letters, The -	Jonathan Swift.	338	Freedom of the Will, On the - - - - -		
			Jonathan Edwards.	344	
			French Humorists, The -	Walter Besant.	348
			Friend Fritz - - -	Erckmann-Chatrian.	348
			Friendship the Master-Passion - - - - -		
			H. C. Trumbull.	545	
			Friendships of Women, The -	W. R. Alger.	529
			Future Life, A Critical History of the		
			Doctrine of a - - -	W. R. Alger.	344

TITLE	AUTHOR	PAGE	TITLE	AUTHOR	PAGE	
GENIUS OF CHRISTIANITY, THE - - -	Châteaubriand.	343	Israel among the Nations - - -	Anatole Leroy-Beaulieu.	342	
Georgics, The - - - - -	Virgil.	366	Italian Popular Tales - T. F. Crane, Ed.	420		
Gibbon, Edward, Autobiography - - -	341		JANE EYRE - - - - -	Charlotte Brontë.	439	
Ginx's Baby - - - - -	J. E. Jenkins.	373	Jerusalem, History of - - -	Walter Besant and E. H. Palmer.	342	
Gleanings in Buddha Fields - - -	Lafcadio Hearn.	367	Jesuit Relations and Allied Documents, The - Reuben Gold Thwaites, Ed.	476		
Gods in Greece, The - - -	Louis Dyer.	342	Jocelyn - - - - -	A. de Lamartine.	538	
Gold Elsie - - - - "E. Marlitt."	347		Johnson's Cyclopædia - - - - -		446	
Golden Bough, The - - -	J. G. Fraser.	342	Jonathan Wild the Great, History of -	Henry Fielding.	544	
Golden Lotus, The, and Other Legends of Japan - - -	Edward Greely.	345	Jowett, Benjamin - - - - -	Evelyn Abbott and Lewis Campbell.	448	
Goldmakers' Village, The - J. H. Zschokke.	451		Judaism and Christianity - -	C. H. Toy.	455	
Greatest Thing in the World, The -	Henry Drummond.	367	Julius Cæsar - - - - -	Shakespeare.	392	
Greece Under Foreign Domination -	George Finlay.	409	KALOOLAH - - - - -	W. S. Mayo.	374	
Greek Poets, Studies in the - - -	J. A. Symonds.	497	Kentucky Cardinal, A - -	J. L. Allen.	558	
Greek Studies - - -	Walter Pater.	448	King Henry IV. (Part i.) -	Shakespeare.	388	
Green Carnation, The - - -	Robert M. Hitchins.	423	King Henry IV. (Part ii.) -	Shakespeare.	388	
Ground Arms - - Baroness von Suttner.	422		King Henry V. - - - -	Shakespeare.	390	
Gryll Grange - - -	T. L. Peacock.	376	King John - - - - -	Shakespeare.	385	
Guzman de Alfarache - Mateo Aleman.	380		King Lear - - - - -	Shakespeare.	396	
HAMLET - - - - -	Shakespeare.	393	King René's Daughter -	Henrik Hertz.	541	
Harriet Beecher Stowe, Life and Letters of - - -	Annie Fields.	459	Nightly Soldier, The - H. C. Trumbull.	405		
Havelock the Dane - - - - -	W. D. Howells.	439	Koran, The - - - - -		414, 420	
Hazel's Annual - - - - -		447	LADY BEAUTY - - - - -	Alan Muir.	530	
Headlong Hall - - -	T. L. Peacock.	375	Lady Lee's Widowhood - E. B. Hamley.	411		
Heldenbuch - - - - -		339	Lady of Fort St. John, The - - -	Mary H. Catherwood.	535	
Henry IV. (Part i.) - - -	Shakespeare.	388	Lady of Quality, A - - -	Mrs. Burnett.	537	
Henry IV. (Part ii.) - - -	Shakespeare.	388	Lady of the Aroostook, The - - -	W. D. Howells.	496	
Henry V. - - - - -	Shakespeare.	390	Land of Poco Tiempo, The - C. F. Lummis.	462		
Henry VI. - - - - -	Shakespeare.	383	Language and the Study of Language -	W. D. Whitney.	534	
Henry VIII. - - - - -	Shakespeare.	401	Lackoon - - - - -	Lessing.	379	
Heredity - - - - -	Th. Ribot.	364	Larousse's 'Grand Dictionnaire Universel' - - - - -		446	
Hermann and Dorothea - -	Goethe.	379	Last Athenian, The - Viktor Rydberg.	452		
Hero Carthew - - -	Louisa Parr.	548	Last Days of Pompeii, The - Bulwer-Lytton.	526		
Historia Britonum - - - - -	Geoffrey of Monmouth.	361	Laurence Oliphant and Alice Oliphant his Wife, Life of - -	Mrs. Oliphant.	493	
Historic Americans - Theodore Parker.	352		Lazarillo de Tormes - - - - -	Hurtado de Mendoza.	450	
History of Jonathan Wild the Great, The -	Henry Fielding.	544	Lear, King - - - - -	Shakespeare.	396	
History of Spanish Literature, The - - -	George Ticknor.	508	Learned Women - - - - -	Molière.	424	
History of the United Netherlands - - -	J. L. Motley.	490	Led Horse Claim, The - Mary H. Foote.	536		
IMPRESSIONS OF LONDON SOCIAL LIFE -	E. S. Nadal.	513	Leighton Court - - -	Henry Kingsley.	529	
In the Clouds - - -	Mary N. Murfree.	422	Leo X., Life and Pontificate of - - -	William Roscoe.	444	
In the Year of Jubilee - George Gissing.	540		Leon Roch - - - - -	B. P. Galdós.	409	
India, Law-Books of - - - - -		417	Les Misérables - - - - -	Victor Hugo.	450	
Indiana - - - - -	George Sand.	407	Letters from Egypt, Last - - - - -	Lady Duff-Gordon.	554	
					Letters of Madame de Sévigné, The - -	547

TITLE	AUTHOR	PAGE	TITLE	AUTHOR	PAGE
Letters to Dead Authors - Andrew Lang.	428		Madame Roland - - - Ida M. Tarbell.	544	
Lettres Persanes, Les - - Montesquieu.	444		Madonna's Child - - - Alfred Austin.	509	
Library of American Literature - - - - 447			Mæviad, and Baviad - William Gifford.	428	
Life of Charlotte Brontë - Mrs. Gaskell.	355		Magnalia Christi Americana - - - - - Cotton Mather.	432	
Life of Charlotte Brontë - C. K. Shorter.	356		Maid of Sker, The - R. D. Blackmore.	542	
Life of Sir Richard F. Burton - - - - - Isabel F. Burton.	349		Malay Archipelago, The - A. R. Wallace.	425	
Life of Cicero - - - William Forsyth.	367		Mammon - - - - - Catharine Gore.	531	
Life of Charles Dickens - John Forster.	346		Manon Lescaut - - - Abbé Provost.	424	
Life of Goethe - - - G. H. Lewes.	502		Manu, Code of - - - - - 417		
Life of Henry the Navigator - R. H. Major.	425		Manuscript, The Lost - Gustav Freytag.	551	
Life of Benjamin Jowett - - - - - Abbott and Campbell.	448		Manxman, The - - - - - Hall Caine.	528	
Life and Pontificate of Leo X. - - - - - William Roscoe.	444		Margaret Ogilvy - - - - - J. M. Barrie.	368	
Life and Letters of Lord Macaulay - - - G. O. Trevelyan, Ed.	452		Marius, the Epicurean - - - Walter Pater.	433	
Life of Napoleon - - - Pierre Lanfrey.	479		Martian, The - - - George Du Maurier.	525	
Life of Nelson - - - - A. T. Mahan.	453		Mary Queen of Scots - - - J. F. Meline.	513	
Life of Laurence and Alice Oliphant - - - - - Mrs. Oliphant.	493		Master Beggars, The - L. C. Cornford.	499	
Life of Edgar A. Poe - G. E. Woodberry.	434		Masterman Ready - - Captain Marryat.	427	
Life of Madame Roland - Ida M. Tarbell.	544		Matrimony - - - - - W. E. Norris.	530	
Life of Samuel Sewall - - - - - N. H. Chamberlain.	521		Measure for Measure - - - Shakespeare.	395	
Life of Sheridan - - - - - Mrs. Oliphant.	354		Mehalah - - - - - S. Baring-Gould.	372	
Life and Times of Stein - J. R. Seeley.	412		Memoirs [Autobiography] of Gen. W. T. Sherman - - - - - 455		
Life and Letters of Mrs. Stowe - - - - - Annie Fields.	459		Men and Letters - - - H. E. Scudder.	500	
Life of Tennyson - - Hallam Tennyson.	483		Men and Women of the Time - - - - - 447		
Life, Letters, and Journals of George Ticknor - - - - - 533			Merchant of Venice, The - - Shakespeare.	384	
Life of Voltaire - - - James Parton.	521		Merry Wives of Windsor - - Shakespeare.	389	
Life of Daniel Webster - H. C. Lodge.	533		Micah Clarke - - - A. Conan Doyle.	527	
Life on the Lagoons - - H. F. Brown.	497		Middle Greyness, The - A. J. Dawson.	540	
Literary and Social Essays - G. W. Curtis.	353		Middlemarch - - - - - George Eliot.	519	
Literary Movement in France during the Nineteenth Century - - - - - Georges Pellissier.	378		Midsummer Night's Dream, A - - - - - Shakespeare.	385	
Literature - - - - - Hermann Grimm.	555		Mill on the Floss, The - - George Eliot.	440	
Little Rivers - - - Henry Van Dyke.	443		Minister's Wooing, The - - Mrs. Stowe.	527	
Lives of the Poets - - Samuel Johnson.	535		Mirror for Magistrates, The - - - - - 427		
London - - - - - Walter Besant.	556		Mithridate - - - - - Racine.	556	
London Social Life, Impressions of - - - - - E. S. Nadal.	513		Moby-Dick - - - Herman Melville.	431	
Lord Ormont and his Aminta - - - - - George Meredith.	496		Modern Instance, A - - W. D. Howells.	430	
Lorna Doone - - - R. D. Blackmore.	518		Modern Regime, The - - H. A. Taine.	532	
Lost Sir Massingberd - - James Payn.	536		Mogul Emperors of Hindustan, The - - - - - E. S. Holden.	432	
Lothair - - - - - Benjamin Disraeli.	551		Monte Cristo, Count of - - - - - Alexandre Dumas, Sen.	479	
Love's Labour's Lost - - - Shakespeare.	380		Morgesons, The - - Elizabeth B. Stoddard.	430	
Loves of the Triangles, The - - - - - George Canning.	464		Moral Tales - - - - - Miss Edgeworth.	524	
Lovel the Widower - - W. M. Thackeray.	531		Morals of Lucius Annaeus Seneca, The - - - - - 532		
Luck of Roaring Camp, The - Bret Harte.	405		Moths - - - - - "Ouida."	431	
MACAULAY'S ESSAYS - - - - - 513			Mountaineering in the Sierra Nevada - - - - - Clarence King.	408	
Macbeth - - - - - Shakespeare.	395		Mr. Isaacs - - - F. Marion Crawford.	546	
Madame Bovary - - - Gustave Flaubert.	433		Mr. Verdant Green - - Edward Bradley.	528	
My Arctic Journal - - - - - Josephine Diebitsch-Peary.	543		Mrs. Caudle's Curtain Lectures - - - - - Douglas Jerrold.	536	
			Much Ado about Nothing - - Shakespeare.	390	
			Mutable Many, The - - - Robert Barr.	531	
			Mutineers of the Bounty, The - - - - - Lady Belcher.	443	

TITLE	AUTHOR	PAGE	TITLE	AUTHOR	PAGE
My Novel - - - - -	Bulwer-Lytton.	544	Phalaris, Dissertation on the Epistles of -	-	
My Schools and Schoolmasters - - - - -	Hugh Miller.	453	Richard Bentley.	337	
My Studio Neighbors - - - - -	W. Hamilton Gibson.	411	Phases of Thought and Criticism - - - - -	"Brother Azarias."	452
NAPOLEON THE FIRST, THE HISTORY OF	Pierre Lanfrey.	479	Pheidias, Essays on the Art of - - - - -	Charles Waldstein.	406
Nasks, The - - - - -		418	Philip and his Wife -	Margaret Deland.	554
Neighbor Jackwood -	J. T. Trowbridge.	373	Philistines, The - - - - -	Arlo Bates.	429
Nelson, The Life of - -	A. T. Mahan.	453	Philobiblon - - - - -	Richard de Bury.	421
Nemesis of Faith, The - -	J. A. Froude.	494	Physiognomy - - - - -	J. C. Lavater.	421
New Fiction, The - - -	H. D. Traill.	471	Pickwick Papers, The -	Charles Dickens.	551
Newcomes, The - - -	W. M. Thackeray.	507	Pictures of Travel - -	Heinrich Heine.	544
Nineveh and its Remains - - - - -	A. H. Layard.	476	Pilot, The - - - - -	J. F. Cooper.	554
Novum Organum, The -	Francis Bacon.	447	Pilot and his Wife, The - -	Jonas Lie.	485
OCEANA - - - - -	J. A. Froude.	349	Poe, Edgar Allan - -	G. E. Woodberry.	434
Oliphant, Laurence and Alice, Life of - -	Mrs. Oliphant.	493	Poet at the Breakfast Table, The - - - - -	O. W. Holmes.	525
One of Cleopatra's Nights - - - - -	Théophile Gautier.	517	Poetry, The Nature and Elements of - - - - -	E. C. Stedman.	356
Onesimus: Memoirs of a Disciple of St.			Poets of America, The -	E. C. Stedman.	458
Paul - - - - -		552	Popular Tales from the Norse - - - - -	G. W. Dasent.	500
Only a Girl -	Wilhelmine von Hillern.	347	Portrait of a Lady, The -	Henry James.	440
Orissa - - - - -	W. W. Hunter.	432	Potiphar Papers - - - - -	G. W. Curtis.	458
Othello - - - - -	Shakespeare.	394	Primitive Man - - - - -	Louis Figuier.	477
Our New Alaska - -	Charles Hallock.	375	Prince Henry the Navigator -	R. H. Major.	425
Our Village - - -	Mary R. Mitford.	368	Princess Casamassima, The - - - - -	Henry James.	435
Oxford Reformers of 1498, The - - - - -	Frederic Seehoem.	454	Prisoner of Zenda, The - - - - -	"Anthony Hope."	457
PAGAN AND CHRISTIAN ROME - - - - -	Rodolfo Lanciani.	466	Problems of Modern Democracy - - - - -	E. L. Godkin.	534
Pahlavi Texts, The - - - - -		418	Proverbial Philosophy -	M. F. Tupper.	485
Painter's Palace of Pleasure - - - - -		437	Prue and I - - - - -	G. W. Curtis.	546
Palmerin de Oliva - - - - -		435	Prusias - - - - -	Ernst Eckstein.	510
Palmerin of England - - - - -		435	Purchas his Pilgrimes -	Samuel Purchas.	438
Pan Michael - -	Henryk Sienkiewicz.	457	Puritan in Holland, England, and Amer-		
Pandects of Justinian, The - - - - -		442	ica, The - -	Douglas Campbell.	509
Paradyse of Daynty Devises, The - - -		441	Purple Island, The -	Phineas Fletcher.	555
Paris in America -	Édouard Laboulaye.	526	QUINTUS CLAUDIUS - -	Ernst Eckstein.	539
Past and Present - -	Thomas Carlyle.	499	Quo Vadis - - -	Henryk Sienkiewicz.	406
Paston Letters - - - - -		441	Qur'an (Koran), The - - - - -		414, 420
Pastor Fido, II - - - - -	C. B. Guarini.	433	RAB AND HIS FRIENDS -	John Brown.	524
Patrins - - - - -	Louise I. Guiney.	453	Rambles and Studies in Greece - - - - -		
Patty - - - - -	Katherine S. Macquoid.	531	J. P. Mahaffy.	425	
Paul Clifford - - - - -	Bulwer-Lytton.	532	Ramona - - - - -	Helen Jackson.	550
Pearl of Orr's Island, The - -	Mrs. Stowe.	527	Ravenshoe - - - - -	Henry Kingsley.	376
Pendennis - - - - -	W. M. Thackeray.	458	Real Folks - - - - -	Mrs. Whitney.	537
Pensées Philosophiques -	Denis Diderot.	483	Records of a Girlhood -	Fanny Kemble.	428
People of the United States, History of			Records of Later Life -	Fanny Kemble.	429
the - - - - -	J. B. McMaster.	495	Red as a Rose is She - Rhoda Broughton.	451	
Pericles, Prince of Tyre -	Shakespeare.	397	Red Badge of Courage, The - - - - -	Stephen Crane.	431
Personal Recollections of Mary Somer-			Reference, Works of - - - - -		444
ville - - -	Martha Somerville, Ed.	356	Religion, Ancient, of the Egyptians - - -	Alfred Wiedemann.	413
Peter Ibbetson - - -	George Du Maurier.	409	Renaissance in Italy, The -	J. A. Symonds.	514
Peter Schlemihl -	Adelbert von Chamisso.	436			

TITLE	AUTHOR	PAGE	TITLE	AUTHOR	PAGE
Return of the Native, The - - - - -	Thomas Hardy.	425	Social Equality - - - - -	W. H. Mallock.	553
Revenge of Joseph Noirel, The - - - - -	Victor Cherbuliez.	472	Social Life of the Chinese - - - - -	Justus Doolittle.	437
Reveries of a Bachelor - D. G. Mitchell.	411		Social Life in Greece - - J. P. Mahaffy.	508	
Richard II. - - - - -	Shakespeare.	386	Social Life in Old Virginia - - T. N. Page.	508	
Richard III. - - - - -	Shakespeare.	383	Social Silhouettes - - - Edgar Fawcett.	408	
Richard Cable - - - S. Baring-Gould.	423		Soldiers of Fortune - - - R. H. Davis.	507	
Rienzi - - - - -	Bulwer-Lytton.	538	Somerville, Mary, Personal Recollections of - - - - -		356
Rise of the Dutch Republic, The - - - - -	J. L. Motley.	421	Sonia - - - - - "Henri Gréville."	506	
Robber Count, The - - - Julius Wolff.	422		Soul of the Far East, The - - - - -		
Robbery Under Arms - - - - -	"Rolf Boldrewood."	424	Percival Lowell.	465	
Robert Elsmere - Mrs. Humphry Ward.	459		South-Sea Idylls - - - C. W. Stoddard.	460	
Roland, Madame - - - Ida M. Tarbell.	544		Spanish Conquest in America, The - - - - -		
Roman Poets, The - - - W. Y. Sellar.	556		Arthur Helps.	558	
Romance of a Poor Young Man, The - - - - -	Octave Feuillet.	515	Spanish Vistas - - - G. P. Lathrop.	508	
Rome, History of - - - Victor Duruy.	340		Speed the Plough - - Thomas Morton.	486	
Rome, History of - - - Charles Merivale.	466		Spirit of Laws, The - - - Montesquieu.	501	
Romeo and Juliet - - - Shakespeare.	382		Splendid Spur, The - A. T. Quiller-Couch.	506	
Romola - - - - - George Eliot.	514		Standish of Standish - Jane G. Austin.	506	
Russia - - - - - D. M. Wallace.	548		Statesman's Year-Book - - - - -	447	
 SACRED BOOKS OF THE EAST, THE - - - - -					
	F. Max Müller, <i>Ed.</i>	414	Stein, Life and Times of - J. R. Seeley.	412	
Saint-Simon, Memoirs of the Duke of - - -			Steven Lawrence, Yeoman - - - - -		
Samuel Sewall, and the World He Lived In - - - N. H. Chamberlain.	521		Annie Edwards.	541	
Sartor Resartus - - - Thomas Carlyle.	402		Stickit Minister, The - - S. R. Crockett.	505	
Scarlet Letter, The - Nathaniel Hawthorne.	404		Story of a Bad Boy, The - T. B. Aldrich.	542	
Scholar and the State, The - H. C. Potter.	463		Story of Bessie Costrell, The - - - - -		
Science of Thought, The - F. Max Müller.	494		Mrs. Humphry Ward.	504	
Scottish Chiefs, The - - - Jane Porter.	442		Story of Carthage, The - A. J. Church.	549	
Seraph - - - Leopold Sacher-Masoch.	468		Story of a Country Town, The - - - - -		
Shakespeare's Plays - - - - -	380		E. W. Howe.	505	
She - - - - - Rider Haggard.	522		Story of Margaret Kent, The - - - - -		
Sheridan - - - - - Mrs. Oliphant.	354		Ellen O. Kirk.	505	
Sherman, Gen. W. T., Autobiography - -	455		Stowe, Harriet Beecher, Life and Letters of - - - - - Annie Fields.	459	
Ships that Pass in the Night - - - - -			Strange Adventures of Phra the Phenician, The - - - - - E. L. Arnold.	502	
	Beatrice Harraden.	369	Strange Story, A - - - Bulwer-Lytton.	549	
Shirley - - - - - Charlotte Brontë.	410		Studies in Mediæval Life and Literature, E. T. McLaughlin.	514	
Short History of the English People, A -			Studies of the Gods in Greece - - - - -		
	J. R. Green.	548	Louis Dyer.	512	
Short Studies on Great Subjects - - - - -			Subjection of Women, The - J. S. Mill.	463	
	J. A. Froude.	337	Superstition and Force - - H. C. Lea.	467	
Sicilian Vespers, The - Casimir Delavigne.	409		Surgeon's Stories, The - - - - -		
Signor Io, Il - - - Salvatore Farina.	523		Zakarias Topelius.	502	
Signs and Seasons - - John Burroughs.	549		Susan Fielding - - - Annie Edwards.	460	
Silas Marner - - - George Eliot.	549		Sutras, The - - - - -	417	
Simple Story, A - - - - - Mrs. Inchbald.	492		Suttas, Buddhist - - - - -	418	
Sin of Joost Avelingh, The - - - - -			Swiss Family Robinson, The - J. R. Wyss.	504	
	"Maarten Maartens."	470	Synnöve Solbakken - - - - -		
Sir Charles Grandison - - - - -			Björnsterne Björnson.	524	
	Samuel Richardson.	489			
Sir Richard F. Burton, Life of - - - - -					
	Isabel F. Burton.	349			
Six Days of Creation - - Tayler Lewis.	459				

TITLE	AUTHOR	PAGE	TITLE	AUTHOR	PAGE
Tartarin of Tarascon - Alphonse Daudet.	503		Two Men - - - - Elizabeth Stoddard.	484	
Tartuffe - - - - Molière.	526		Two Noble Kinsmen - - Shakespeare.	401	
Telemachus, Adventures of - - Fénelon.	504		Two Years Before the Mast - - - - R. H. Dana.	487	
Tempest, The - - - - Shakespeare.	400		Typee, and Omoo - - Herman Melville.	488	
Temple House - - - E. B. Stoddard.	496				
Ten Thousand a Year - S. C. Warren.	482				
Tenants of Malory, The - - - - - Sheridan Le Fanu.	541		UARDA - - - - G. M. Ebers.	522	
Tennyson, Alfred (Lord), Life of - - - Hallam Tennyson.	483		Unclassed, The - - - George Gissing.	496	
Tess of the D'Urbervilles - - - - Thomas Hardy.	516		Uncle Remus - - - - J. C. Harris.	518	
Thaddeus of Warsaw - - Jane Porter.	482		Uncle Tom's Cabin - - - Mrs. Stowe.	518	
Thoughts Concerning the Interpretation of Nature - - Denis Diderot.	483		Under the Yoke - - - Ivan Vazoff.	490	
Three Americans and Three Englishmen, C. F. Johnson.	515		Undine - - - La Motte Fouqué.	489	
Three English Statesmen - - - - Goldwin Smith.	510		Upanishads, The - - - - - 416		
Three Musketeers, The - - - - Alexandre Dumas, Sr.	461		Userper, The - - - - Judith Gautier.	523	
Through Night to Light - - - - Friedrich Spielhagen.	410		Utopia - - - - Sir Thomas More.	491	
Through the Dark Continent - - - - H. M. Stanley.	478				
Till Eulenspiegel - - - - - 478					
Timbuctoo the Mysterious - Felix Dubois.	465		VALENTINE VOX, THE VENTRILLOQUIST - Henry Cockton.	488	
Timon of Athens - - - - Shakespeare.	397		Van Bibber and Others - R. H. Davis.	410	
Titus Andronicus - - - - Shakespeare.	384		Vanity Fair - - - W. M. Thackeray.	406	
Toilers of the Sea - - Victor Hugo.	473		Vathek, The History of the Caliph - - William Beckford.	493	
Tom Burke of "Ours" - Charles Lever.	484		Vedas and Vedic Hymns, The - - - - 415		
Tom Cringle's Log - - Michael Scott.	519		Verdant Green, Mr., The Adventures of - "Cuthbert Bede."	528	
Tom Grogan - - F. Hopkinson Smith.	482		Vicar of Wakefield, The - - - - Oliver Goldsmith.	486	
Tracts for the Times - - - - 516			Vicomte de Bragelonne, The - - - - Alexandre Dumas, Sr.	461	
Tragic Idyll, A - - - - Paul Bourget.	480		Victorian Poets, The - - E. C. Stedman.	490	
Travels with a Donkey in the Cévennes, R. L. Stevenson.	478		Virgin Soil - - - - Ivan Turgeneff.	473	
Treatise on Painting - Leonardo da Vinci.	436		Vishnu, Institute of - - - - - 417		
Trilby - - - - George Du Maurier.	485		Vision of Piers Plowman, The - - - - 402		
Tristram Shandy - - Laurence Sterne.	517		Visits to the Monasteries of the Levant - Robert Curzon.	467	
Triumphant Democracy - - - - Andrew Carnegie.	497		Voiage and Travaile of Sir John Mandeville - - - - - 467		
Troilus and Cressida - - Shakespeare.	393		Voltaire, Life of - - - James Parton.	521	
Tropical Africa - - Henry Drummond.	559		Voyage Around my Chamber - - - - Xavier De Maistre.	521	
Troubadours and Trouvères - - - - Harriet W. Preston.	403				
Troy and its Remains - - Heinrich Schliemann.	465				
True Relation, The - Captain John Smith.	498		WAGES OF SIN, THE - "Lucas Malet."	481	
Turkish Spy, The - - G. P. Marana.	498		Wanda - - - - - "Ouida."	480	
Twelfth Night, or What You Will - - - - Shakespeare.	391		Wandering Jew, The - - - Eugène Sue.	468	
Twenty Years After - - - - Alexandre Dumas, Sr.	461		Wandering Jew, The - - - M. D. Conway.	456	
Twenty Years of Congress: From Lincoln to Garfield - - James G. Blaine.	405		War and Peace - - - Lyof Tolstoy.	457	
Two Chiefs of Dunboy, The - - - - J. A. Froude.	491		Waverley - - - - Sir Walter Scott.	434	
Two Gentlemen of Verona - Shakespeare.	381		Wealth Against Commonwealth - - - - H. D. Lloyd.	483	

TITLE	AUTHOR	PAGE	TITLE	AUTHOR	PAGE
Wild Irish Girl, The - -	Lady Morgan.	438	Women, Friendship of - -	W. R. Alger.	529
Wilhelm Meister's Apprenticeship - -	Goethe.	404	Woodman, The - - - -	-	-
Will, On the Freedom of the - - - -	Jonathan Edwards.	344	Quesnay de Beaurepaire. 501		
William Tell - - - -	Schiller.	407	Woodstock - - - -	Sir Walter Scott.	545
Window in Thrums, A - -	J. M. Barrie.	471	Wrecker, The - - - -	R. L. Stevenson.	546
Winning of the West, The - - - -	Theodore Roosevelt.	495	YEMASSEE, THE - - -	W. G. Simms.	407
Winter's Tale, A - - - -	Shakespeare.	399	Yesterday, To-Day, and Forever - - -	E. H. Bickersteth.	471
With Fire and Sword, The Deluge, and Pan			Yesterdays with Authors -	J. T. Fields.	509
Michael - -	Henryk Sienkiewicz.	457	Yone Santo - - - -	E. H. House.	437
With the Procession -	Henry B. Fuller.	552	ZEND-AVESTA, THE - - - -	-	418
Without Dogma -	Henryk Sienkiewicz.	470	Zincali, The - - - -	George Borrow.	469
Wives and Daughters -	Mrs. Gaskell.	488	Zoroastrian Sacred Books - - - -	-	418
Woman in the Nineteenth Century - -	Margaret Fuller Ossoli.	530	Zury; The Meanest Man in Spring County		
			Joseph Kirkland.		503

ADDENDA.

ALICE OF OLD VINCENNES - - - -	Maurice Thompson	578	MAKING OF A MARCHIONESS, THE - - -	Frances Hodgson Burnett	574
Audrey - - - -	Mary Johnston	565	Man from Glengarry, The -	Ralph Connor	572
BOB, SON OF BATTLE - -	Alfred Ollivant	576	Master Christian, The - -	Marie Corelli	577
CAVALIER, THE - -	George W. Cable	580	Monsieur Beaucaire - -	Booth Tarkington	568
Concerning Isabel Carnaby - - - -	Ellen Thorneycroft Fowler	569	Mr. Dooley - - - -	F. P. Dunne	570
Crisis, The - - - -	Winston Churchill	562	OCTOPUS, THE - - - -	Frank Norris	575
DAVID HARUM - -	Edward N. Westcott	569	PALACE OF THE KING, IN THE - - - -	F. Marion Crawford	568
D'ri and I - - - -	Irving Bacheller	563	Portion of Labor, A - -	Mary E. Wilkins	579
EBEN HOLDEN - - -	Irving Bacheller	562	QUINCY ADAMS SAWYER - - - -	Charles Felton Pidgin	563
Eleanor - - - -	Mrs. Humphry Ward	574	REAL WORLD, THE - -	Robert Herrick	573
Elizabeth and Her German Garden - -	Anonymous	571	Red Rock - - -	Thomas Nelson Page	579
Eternal City, The - - - -	Hall Caine	560	Resurrection - - - -	Leon Tolstoy	566
FOREST LOVERS, THE -	Maurice Hewlett	570	Richard Carvel - - -	Winston Churchill	572
GENTLEMEN FROM INDIANA, THE - -	Booth Tarkington	567	Right of Way, The - - -	Gilbert Parker	561
Grau stark - - -	George Barr McCutcheon	578	SINGULAR LIFE, A - - - -		
HELMET OF NAVARRE, THE - - - -	Bertha Runkle	562	Elizabeth Stuart Phelps		576
History of Sir Richard Calmady, The - -	Lucas Malet	564	Strenuous Life, The -	Theodore Roosevelt	570
Hugh Wynne - - - -	S. Weir Mitchell	574	Stringtown on the Pike -	John Uri Lloyd	577
IN THE FOG - -	Richard Harding Davis	571	TO HAVE AND TO HOLD	Mary Johnston	565
JANICE MEREDITH -	Paul Leicester Ford	572	Tommy and Grizel - -	James M. Barrie	573
KIM - - - -	Rudyard Kipling	566	Tory Lover, The - -	Sarah Orne Jewett	576
LAZARRE - - - -	Mary H. Catherwood	563	Truth Dexter - - - -	Sidney McCall	561
Linnet - - - -	Grant Allen	580	UNLEAVENED BREAD - -	Robert Grant	567
Lives of the Hunted - - - -	Ernest Seton-Thompson	564	Up from Slavery -	Booker T. Washington	569
			VIA CRUCIS - - -	F. Marion Crawford	575
			WHEN KNIGHTHOOD WAS IN FLOWER -		
			Edwin Caskoden		578
			Workers, The - - - -	Walter A. Wyckoff	566

Short Studies on Great Subjects, by James Anthony Froude. The peculiar charm of Froude as an essayist and historian lies in his picturesque and almost romantic manner, making past events and persons live once more and move across his pages. The graphic scenes in these 'Short Studies' are highly effective, though preserving no logical sequence or relation to one another. The first volume begins with a treatise on 'The Science of History'; and the fourth ends with the social allegory called 'On a Siding at a Railway Station,' where the luggage of a heterogeneous group of passengers is supposed to be examined, and to contain not clothing and gewgaws, but specimens of the life-work of each passenger or possibly nothing at all,—by which he then is judged. The very discursiveness of these studies enables one to find here something for various moods,—whether classic, moral, or æsthetic; whether the thought of war be uppermost in the reader's mind, or of travel, or science, or some special phase of the conduct of life.

Amenities of Literature, by Isaac Disraeli, father of Lord Beaconsfield, was published in 1841, when the author was seventy-five years old. The title was adopted to connect it with two preceding volumes, 'Curiosities of Literature' and 'Miscellanies of Literature.' As the author relates in the preface, it forms a portion of a great work projected, but never accomplished. "A history of our vernacular literature has occupied my studies for many years. It was my design, not to furnish an arid narrative of books or of authors, but following the steps of the human mind through the wide track of time, to trace from their beginning the rise, progress, and decline of public opinions. . . . In the progress of these researches many topics presented themselves, some of which from their novelty and curiosity courted investigation. Literary history, in this enlarged circuit, becomes not merely a philological history of critical erudition, but ascends into a philosophy of books." In the midst of his studies toward the working-out of this design, Disraeli was arrested by loss of sight. The papers in 'Amenities of Literature' form a portion of the projected history. The first volume consists of thirty-eight chapters on subjects

connected with early English life and literature; among them The Druidical Institution; Cædmon and Milton; Dialects, Early Libraries; The Ship of Fools; and Roger Ascham. The second volume, possessing less unity of design, has thirty-two chapters on subjects strange, familiar, and quaint: Rhyming Dictionaries are treated of; Allegories and the Rosicrucian Fludd are discussed. There are chapters on Sir Philip Sidney, on Spenser, Hooker, and Drayton, and a dissertation on Pamphlets. The book as a whole is a pleasant guide into the half-hidden by-paths of English literary history. It is a repository of much curious book-gossip and of authors' lore.

Phalaris, Dissertation on the Epistles of, by Richard Bentley. (1699.) 'The Letters of Phalaris' was a Greek work purporting to be real correspondence of a ferocious Dorian tyrant of Sicily in the sixth century before Christ. The educated world of Swift's time accepted them as genuine; and Sir William Temple, in a pamphlet assuming the literal truth of many of the wildest legends and myths of antiquity, and setting the ancients in general above the moderns in a series of comparisons curiously naïve for an educated man, had extravagantly lauded them. This led a young Oxford man, Charles Boyle, to edit the 'Letters' for English readers of Greek; and in doing this he used an insulting expression with regard to a fancied wrong done him by Bentley, who had just then (1694) become librarian to the King. Bentley had promised a friend, who wished to take the other side in the discussion with Temple, an essay on the Phalaris letters; and in this he showed clearly that they were a clumsy forgery by a Greek rhetorician of about the time of Christ. Boyle took offense in connection with the appearance of Bentley's essay, and with the help of several Oxford wits brought out a sharp reply, January 1698. It was to dispose of this that Bentley, fourteen months later, March 1699, published his 'Dissertation'; not merely a crushing reply to Boyle, but in matter and style, on lines which were then new, a masterpiece of literature. It was a brilliant piece of criticism, based on accurate historical research; it presented on several points, which are still of interest, stores of learning rarely ever equaled; and it

abundantly testified Bentley's genius as a controversialist. As a scholar, a learned critic, and a university educator, Bentley stands not only at the highest level, but at the head of the stream which has come down to our time. There began with him a broad and thorough scholarship in Greek and Latin literature, which before him was only beginning to get under way. He is thus to scholars one of the great names of learning and of letters.

Battle of the Books, The, by Jonathan Swift, was written in 1697, but remained in manuscript until 1704. It was a travesty on the endless controversy over the relative merits of the ancients and moderns, first raised in France by Perrault. Its immediate cause, however, was the position of Swift's patron, Sir William Temple, as to the genuineness of the 'Letters of Phalaris.' (See previous article.)

In the satire, the Bee, representing the ancients who go direct to nature, and the Spider, representing the moderns weaving their webs from within, have a sharp dispute in a library, where the books have mutinied and taken sides, preparatory to battle. In the description of this battle, Swift's terrible arrows of wit fly thick and fast, Dryden and Bentley coming in for a goodly share of their destructive force. Nothing is left of the poor moderns when he has finished with them. The work, despite its vast cleverness, was not taken with entire seriousness by Swift's contemporaries. He was not then the great Dean; and besides, he was dealing with subjects he was not competent to treat. It remains, however, a brilliant monument to his satirical powers, and to the spirit of destruction which impelled him even as a youth to audacious attacks on great names.

Drapier Letters, The, by Jonathan Swift. These famous letters took their name from their signature, "M. B. Drapier." They were written to protest against an unjust aggression of the Crown, which, at a time of great scarcity of copper coin in Ireland, had granted a patent to furnish this to one William Wood, who was to share his profits with the Duchess of Kendal, the king's mistress, through whose influence the patent had been obtained. These profits were to be derived from the difference between the real and the nominal value of the halfpence, which

was forty per cent. The Irish were bitterly enraged, became turbulent, and every effort was made to conciliate them. A report sustaining Wood, which had been drawn up by Sir Robert Walpole, was answered by Swift in these letters. Swift, who viewed Wood's patent as a deathblow to Irish independence, asserts that the English Parliament cannot, without usurpation, maintain the power of binding Ireland by laws to which it does not consent. This assertion led to the arrest of the printer of the letters; but the grand jury refused to find a true bill. Swift triumphed, and Wood's patent was revoked. The 'Letters' were published in 1721; the sub-title being, "very proper to be kept in every family."

Artevelde, Philip van, a tragedy, by Sir Henry Taylor: 1834. One of the best English tragedies since Shakespeare, by an author distinguished for his protest, in the spirit of Wordsworth, against the extreme sentimentalism of Byron. His 'Isaac Comnenus' (1827)—a drama picturing the scene at Constantinople when the hero was Roman (Byzantine) emperor there (1057-59 A. D.)—was mainly a preliminary study for his masterpiece, the 'Van Artevelde'; in which, with noble thought and admirable power, he brings back the stress and storm of fourteenth-century life. The father of Philip, the great Jacob van Artevelde, an immensely rich brewer, eloquent and energetic, had played a great part as popular leader at Ghent, 1335-45; and it fell to his son to figure similarly in 1381, but to be slain in a great defeat of the forces of Ghent the next year. Taylor's tragedy recalls the events of these two years. Two songs—

"Quoth tongue of neither maid nor wife—"

and

"If I had the wings of a dove—"

have been pronounced worthy of Shakespeare, although his lyrical efforts generally were laboriously artificial. He had very little eye to the stage,—was in fact more a poet than a dramatist, and a poet of thought especially,—but he used great care in his studies of character.

Barneveld, John of, Advocate of Holland, by John Lothrop Motley. In this brilliant biography, the author shows that as William the Silent is called the author of the independence of the Dutch Provinces, so John of Barneveld deserves

the title of the "Founder of the Dutch Republic." The Advocate and Keeper of the Great Seal of the Province of Holland, the most powerful of the seven provinces of the Netherlands, was virtually "prime minister, president, attorney-general, finance minister, and minister of foreign affairs, of the whole republic." Standing in the background and veiled from public view behind "Their High Mightinesses, the States-General," the Advocate was really their spokesman, or practically the States-General themselves, in all important measures at home and abroad, during those years which intervened between the truce with Spain in 1609 and the outbreak of the Thirty Years' War in 1618.

Born in Amersfoort in 1547, of the ancient and knightly house of Oldenbarneveld, he received his education in the universities of Holland, France, Italy, and Germany, and became one of the first civilians of his time, the friend and trusted councilor of William the Silent, and the chief negotiator of the peace with Spain. The tragedy with which his life ended owes itself, as Mr. Motley points out, to the opposition between the principle of States-rights and religious freedom advocated by Barneveld, and that of the national and church supremacy maintained by Prince Maurice the Stadholder, whose desire to be recognized as king had met with Barneveld's prompt opposition. The Arminian doctrine of free-will, as over against the Calvinists' principle of predestination, had led to religious divisions among the provinces; and Barneveld's bold defense of the freedom of individual belief resulted at length in his arrest and that of his companion and former pupil, Hugo Grotius, both of whom were condemned to execution. His son, engaging later in a conspiracy of revenge against the Stadholder, was also with the other conspirators arrested and put to death.

The historian obtained his materials largely from the Advocate's letters and other MS. archives of the Dutch government, and experienced no little difficulty in deciphering those papers "covered now with the satirical dust of centuries, written in the small, crabbed, exasperating characters which make Barneveld's handwriting almost cryptographic; but which were once, "sealed with the Great Seal of the haughty burgher aristocracy, documents which occupied the close attention of the cabinets of Christendom."

Of Barneveld's place in history the author says:—"He was a public man in the fullest sense of the word; and without his presence and influence the record of Holland, France, Britain, and Germany might have been essentially modified. The Republic was so integral a part of that system which divided Europe into two great hostile camps, according to creeds rather than frontiers, that the history of its foremost citizen touches at every point the general history of Christendom."

Havelock the Dane. This legend is connected with the founding of Grimsby in Lincolnshire; and was written in English and French verse about 1280 A. D. The English version was lost for many years, but at last found in a manuscript of 'Lives of the Saints.' The author is unknown; the time of the story probably about the sixth century. Havelock, prince of Denmark, is left to the care of Earl Godard, who hires a fisherman, Grim, to drown him; but he, perceiving a miraculous light about the child, dares not put him to death, and carries him to England. The boy grows up, and finds work with the cook of Godrich, an earl who has in his charge the late king's daughter, Goldborough, whom he has promised to marry to the strongest and fairest man he can find. In a trial of strength, Havelock "puts the stone" farther than any other; and Godrich, who wants the kingdom for his son, marries Goldborough to this kitchen scullion. The princess is dissatisfied with the union; but in the night sees the same miraculous light, and a cross on Havelock's shoulder. He awakes immediately afterwards, and tells her he has dreamed that all England and Denmark were his own. He goes therefore to Denmark; and after performing deeds of great valor, is proclaimed king. Returning with an army to England, he makes Godrich a prisoner; and with Goldborough is crowned at London, where they reign for sixty years.

Heldenbuch, a name given successively to several versions of a collection of German legends from the thirteenth century. The first 'Heldenbuch' was printed in Strasburg, probably in the year 1470; the second in Dresden in 1472. The latter version was almost entirely divested of the quaint poetic charm of the original legends by the

dry, pedantic style of one of the editors, by whose name the collection is known, —Kasper von der Roen. The older volume, however, preserved the spirit of the thirteenth century with admirable fidelity, both in its text and in the delightfully naive illustrations which accompany it.

Among the heroic myths which appear in the original 'Heldenbuch' are the ancient Gothic legends of 'King Laurin' and 'The Rose Garden at Worms,' together with three from the Lombard cycle, 'Ornit,' 'Wolfdietrich,' and 'Hug-dietrich.' These have been rendered into Modern High German in the present century by Karl Josef Simrock, whose scholarly and sympathetic translation makes his 'Kleines Heldenbuch' as valuable a contribution to the history of German literature as was the original collection of the same name.

Amadis of Gaul, by Vasco Lobeira. Robert Southey, in the introduction to his English version of this romance, says: "‘Amadis of Gaul’ is among prose, what ‘Orlando Furioso’ is among metrical romances, not the oldest of its kind but the best." It is however so old as to have belonged to the age of the fairest bloom of chivalry, the days of the Black Prince and the glorious reign of Edward III. in the two realms of England and France. It is a tale of the knightly career of Amadis and his two brothers, Galaor and Florestan, the sons of King Perion of Gaul. The name of the knight's mistress is Oriana; but many are the damsels, ladies, and queens, whom he rescues in peril, not without wounding their hearts, but remaining loyal to the last to his liege lady—his marriage with whom terminates, in Southey's opinion, the narration of the original author. The remaining adventures after the Fourth Book are, as he thinks, added by the Spanish translator Garcia Ordóñez de Montalvo, and exhibit a much lower type both of literary style and of morals. The author is a Portuguese who was born at Porto; fought at Aljubarrota, where he was knighted by King João; and died at Elvas, 1403. The oldest version extant is that of Montalvo in Spanish, and the oldest edition is supposed to be that of Seville, 1526. But the romance was familiar to the Spanish discoverers of America, and must have enjoyed a wide popularity since the time when, in the

reign of João I., the Infante Dom Pedro wrote a sonnet in praise of Vasco Lobeira, "the inventor of the Books of Chivalry." Cervantes, whose own romance was the death-knell of these unnatural and preternatural extravaganzas, names this as one of the three romances spared in the burning of Don Quixote's library, "because it was the first of the kind and the best." It depicts a time "not many years after the passion of our Redeemer," when Garinter, a Christian, was king of lesser Britain, Languines King of Scotland, Perion King of Gaul, and Lesuarte King of Great Britain. The scene is laid in such mystic parts of the earth as the island of Windsor, the forest of Angaduza, and "Sobradisa which borders upon Serolis." The manly love of the three brother knights, their honor, fidelity, and bravery, are noble types of the ideal of the chivalric romance. It is to the interpolations and additions of the Spanish and French translators through whom the romance has come down to us, that we owe the gross and offensive passages which mar the otherwise pure and charming narrative.

Rome, History of, by Victor Duruy. This 'History des Romains,' first published in 1879 in Paris, is the most elaborate and complete of the works of Victor Duruy. It is the result very largely of original research. The edition of Mahaffy, published in 1883, has no superior, and perhaps no equal, as a popular history of Rome. The modern edition, as published in 1894, is very attractive; having over three thousand well-selected engravings, one hundred maps and plans, besides numerous other chromo-lithographs.

This work covers the whole subject of Roman history, and is the best work of reference; having, unlike the works of Merivale and Gibbon, a general index, which enables the ordinary reader to find any fact required. Unlike Mommsen, Duruy sifts tradition and tries to infer from it the real value of Roman history. In regard to the illustrations, Duruy's book stands alone; giving the reader all kinds of illustration and local color, so as to let him read the history of Rome with all the lights which archaeological research can afford.

Beginning with a speculative description of the geographical, political, and religious conditions of Italy before the

establishment of Roman power, the history of Rome is traced in eight volumes, each of which has two sections, from its founding, 753 B.C., to its division and fall in 359 A.D. The history has fourteen main periods; the first being 'Rome under the Kings,' 753-510 B.C., and the 'Formation of the Roman People'; and the last, 'The Christian Empire from Constantine to Theodosius' (306-395 A.D.).

Decline and Fall of the Roman Empire. *The*, by Edward Gibbon. "It was at Rome, on the 15th of October 1764, as I sat musing amidst the ruins of the capitol, while the barefooted friars were singing vespers in the temple of Jupiter, that the idea of writing the decline and fall of the city first entered my mind," wrote Gibbon in his autobiography. In 1776 the first volume of the great work was finished. Its success was tremendous; and the reputation of the author was firmly established before the religious world could prepare itself for an attack on its famous 15th and 16th chapters. The last volume was finished on the 27th of June 1787, at Lausanne, whither he had retired for quiet and economy. In his 'Memoirs' he tells the hour of his release from those protracted labors—between eleven o'clock and midnight; and records his first emotions of joy on the recovery of his freedom, and then the sober melancholy that succeeded it when he realized that his life's work was done.

'The Decline and Fall' has been pronounced by many the greatest achievement of human thought and erudition in the department of history. The tremendous scope of the work is best explained by a brief citation from the author's preface to the first volume: "The memorable series of revolutions which, in the course of thirteen centuries, gradually undermined, and at length destroyed, the solid fabric of human greatness, may, with some propriety, be divided into the three following periods: I. The first of these periods may be traced from the age of Trajan and the Antonines, when the Roman monarchy, having attained its full strength and maturity, began to verge toward its decline. . . . II. The second may be supposed to begin with the reign of Justinian, who by his laws as

well as his victories restored a transient splendor to the Eastern Empire. . . . III. The third from the revival of the Western Empire to the taking of Constantinople by the Turks." It is, then, a history of the civilized world for thirteen centuries, during which paganism was breaking down, and Christianity was superseding it; and so bridges over the chasm between the old world and the new.

The great criticism of the work has always been upon the point of Gibbon's estimate of the nature and influence of Christianity.

Aside from this, it can safely be said that modern scholarship finds very little that is essential to be changed in Gibbon's wonderful studies; while his noble dignity of style and his picturesqueness of narration make this still the most fascinating of histories.

Edward Gibbon, the Autobiography of. What goes at present under this title is a compilation made by Lord Sheffield, Gibbon's literary executor, from six different sketches left by the author in an unfinished state. The first edition appeared in 1796, with the complete edition of his works. "In the fifty-second year of my age," he begins, "after the completion of an arduous work, I now propose to employ some moments of my leisure in reviewing the simple transactions of a private and literary life." This modest, unaffected tone characterizes the book. The sincerity of the revelations is full of real soberness and dignity. The author of the 'Decline and Fall of the Roman Empire' recounts the years of preparation that preceded his masterpiece, and the difficulties conquered. Macaulay's "schoolboy" doubtless knows the lines concerning the origin at Rome of his first conception of the history—when he was "musing amidst the ruins of the capitol, while the barefooted friars were singing vespers in the temple of Jupiter." And many other passages are hardly less familiar. Had he lived, Gibbon would doubtless have completed these memoirs; but as they are, the simple, straightforward records of a famous student's labors and aims, who by his manly character made many lasting friendships, they form one of the most interesting, brilliant, and suggestive autobiographies in the English language.

India, The Literary History of. By R. W. Frazer. A work issued as the first of a series in a Library of Literary History, designed to deal with the story of mankind as a story of culture, of intellectual growth, and artistic achievement, rather than of the battles of nations and the quarrels of parliaments. The story of India lends itself most remarkably to this plan, and the volume devoted to it by Mr. Frazer cannot fail to justify the scheme. India, in fact, is in no respect so broadly and permanently interesting as in the intellectual developments which began with the Vedic Hymns, which produced Brahmanism as a direct development, and Buddhism as a new departure, and which left to the admiration and study of future ages philosophies never surpassed in speculative penetration and brilliant exposition. That so much intellectual wealth should have failed to save India from social and religious depression; that neither Brahman thought nor Buddhist ethics and humanism should have cleared away the mists of superstition; and that the land over which Akbar ruled in Queen Elizabeth's time should have entirely failed to have a part in the history of modern culture, and should owe its interest in modern progress to English rule, is a most remarkable chapter in human history.

Golden Bough, The: A STUDY IN COMPARATIVE RELIGION, by James George Frazer. (2 vols., 1890.) A special part from a general work on primitive superstition and religion (not yet published), in which an eminent scholar in this field has attempted, by a study of popular customs and superstitions in modern Europe,—the living superstitions of the peasantry, and especially those connected with trees and plants,—to find out the origin of certain features of the worship of Diana at the little woodland lake of Nemi. The idea seems to have been that a god was incarnate in plant life, and that a bough plucked from the oak of the divinity would convey this life. Mr. Frazer's study is a very elaborate one, and only by following his learned pages is it possible to go fully into the primitive notions to which he refers. The priest of the temple at Nemi was expected to obtain the post by slaying its occupant, and to be himself slain by his successor. He was considered the incarnation of the divinity, and bound to be killed while in full vigor. The

slayer, however, must first pluck a bough from the oak of the divinity, in order that through it the divine life might take possession of him. The work is one rich in information in the field of folk-lore.

Israel Among the Nations: A STUDY OF THE JEWS AND ANTI-SEMITISM. By Anatole Leroy-Beaulieu. Translated by Frances Hellman. (1896.) A specially careful, thoughtful, philosophical study of the facts bearing upon the character of the Jew in history and his place in modern life. It is not so much a defense of the Jews against complaint and prejudice, as it is an impartial examination of the Jewish situation, and a summary of interesting facts in regard to the seven or eight millions of Jews scattered amongst five or six hundred millions of Christians in Europe and America, or Mohammedans in Asia. The author is a Frenchman and a Christian, who specially desires to see France maintain the ground taken in the emancipation of the Jews by the French Revolution. He is familiar with the Jewish situation in Russia, Poland, Roumania, and Hungary, where Jewish concentration is greatest, where "Israel's centre of gravity" is found,—"a vast reservoir of Jews in the centre of Europe, whose overflow tends towards the West," and in view of whose movements it appears not unlikely that "the old European and especially the young American States will be swept by a long tidal wave of Jewish emigration." The reader of the story, with its episodes of discussion, will get a clear view of many interesting points touching Jewish origins and developments, and will find himself in a position to fairly judge the Jewish problem. There is no lack of sympathy in the writer, yet he frankly says that "modern Israel would seem to be morally, as well as physically, a dying race." Conscience, he says, "has become contracted and obscured"; and "as to honor, where could the Jew possibly have learnt its meaning?—beaten, reviled, scorned, abused by everybody."

Jerusalem, The History of, by Sir Walter Besant and Professor E. H. Palmer. (1871, 1888.) A history published under the auspices of the society known as "The Palestine Exploration Fund." It covers a period and is compiled from materials not included in any

other work. It begins with the siege by Titus, 70 A. D., and continues to the fourteenth century; including the early Christian period, the Moslem invasion, the mediæval pilgrimages, the pilgrimages by Mohammedans, the Crusades, the Latin Kingdom from 1099 A. D. to 1291, the victorious career of Saladin, the Crusade of the Children, and other episodes in the history of the city and of the country. The use of Crusading and Arabic sources for the preparation of the work, and the auspices under which it has been published, give this history a value universally recognized.

Egypt and Chaldea: The Dawn of Civilization, by G. Maspero. Revised edition. Translated by M. L. McClure. Introduction by A. H. Sayce. With map and over 470 illustrations. A work devoted to the earlier history of Egypt and Babylonia; especially full and valuable for the early history of Egypt, which Maspero puts before that of Babylonia. "Chaldea" is a comparatively late name for Babylonia; and since Maspero wrote, new discoveries have carried the "dawn" very far back in Babylonia, to a date much earlier than that of the earliest known records of origins in Egypt.

In a later volume, "Egypt, Syria, and Assyria: The Struggle of the Nations," M. Maspero has carried on the story of the early Oriental world, its remarkable civilization, its religious developments, and its wars of conquest and empire, down to a time in the last half of the ninth century B. C., when Ahab was the King of Israel in northern Palestine. Babylon had risen and extended her influence westward as early as 2250 B. C.; and even this was 1,500 years later than Sargon I., who had carried his arms from the Euphrates to the peninsula of Sinai on the confines of Egypt. As early at least as this, Asiatic conquerors had founded a "Hyksos" dominion in Egypt, which lasted more than six and a half centuries (661 years, to about 1600 B. C.). At this last date a remarkable civilization filled the region between the Euphrates and the Mediterranean; and to this, M. Maspero devotes an elaborate chapter, including a most interesting account of the Canaanites and their kindred the Phœnicians, whose commerce westward to Cyprus and North Africa and Greece was a notable fact of the time. The conquest of the region by Egypt from the

southwest, and again by the Hittites from the north, prepared the way for Israelite invasion and settlement; upon which followed the rise and domination of Assyria, under which Israel was destined to be blotted out. The story of all this, including the earliest rise, and the development for many centuries, of Hebrew power and culture, gives M. Maspero's pages very great interest. The wealth of illustration, all of it strictly instructive, showing scenes in nature and ancient objects from photographs, adds very much to the reader's interest and to the value of the work. The two superb volumes are virtually the story of the ancient Eastern world for 3,000 years, or from 3850 B. C. to 850 B. C. And the latest discoveries indicate that a record may be made out going back through an earlier 3,000 years to about 7000 B. C.

Genius of Christianity, The, by François Auguste de Châteaubriand. This favorite book was begun by Châteaubriand during his period of exile in England; though it was first published in France at the moment when Bonaparte, then First Consul, was endeavoring to restore Catholicism as the official religion of the country. The object of the "Genius" was to illustrate and prove the triumph of religious sentiment, or more exactly, of the Roman Catholic cult. The framework upon which all is constructed is a sentence found near the beginning of the work, to the effect that of all religions that have ever existed, the Christian religion is the most poetic, the most humane, the most favorable to liberty, to literature, and to the arts. The book is divided into four parts, the first of which treats of the mysteries, the moralities, the truth of the Scriptures, the existence of God, and the immortality of the soul. The second and third parts bear upon the poetics of Christianity, and upon the fine arts and letters. The fourth is devoted to a minute study of the "Christian cult." However pious the feeling which prompted the composition of the "Genius," it by no means entitles its author to a position among religious writers. Critics have shown us that, at most, he was devoted only to the rude Christianity of the Dark Ages, vague and almost inexplicable. It was but the external, the picturesque, the sensuous side of religion that impressed him. He loved the vast and gloomy

cathedral, dimly lighted and sweet with incense, the low chanting of the priests, the silent movements of the acolytes, all the pomp, magnificence, and mystery of the holy rites. It was this only that gave him pleasure, and through his artistic sensibilities alone. In short, he regarded religion much as he did some old Gothic ruin by moonlight,—a something majestic, grand, romantic, a fit subject to be treated by a man of letters.

Future Life, A Critical History of the Doctrine of, by Wm. R. Alger, with a complete bibliography of the

subject by Ezra Abbot, Jr., 1860. The aim of this book is to exhibit, without prejudice or special pleading, the thoughts and imaginations of mankind concerning the eternal destiny of the human soul,—as these thoughts and imaginations have spontaneously arisen in the consciousness of the race. The volume is divided into five parts. Part First treats of the theories of the soul's origin, the history of death, the grounds of the belief in a future life, and theories of the soul's destination. Part Second, devoted to ethnic thoughts concerning a future life, sets forth the barbarian notions, the Druidic doctrine, the Scandinavian doctrine, the Etruscan, Egyptian, Brahmanic and Buddhist, Persian, Hebrew, Rabbinical, Greek and Roman, and Mohammedan doctrine of immortality, with an explanatory survey of the whole field and its myths. Part Third contains the New Testament teachings, with the theories of Jesus, of Peter, Paul, John, and the authors of the various gospels. Part Fourth explains the Christian doctrines,—the patriotic, the mediaeval, and the modern. Part Fifth presents historical and critical dissertations,—the ancient mysteries, metempsychosis, the resurrection of the flesh, the idea of a hell, the five theoretic modes of salvation, recognition of friends in a future life, the local fate of man, a chapter on the critical history of disbelief in the life after death, and one on the morality of the doctrine of a future life. Purposely setting aside any argument from revelation, but comparing the beliefs of all peoples in all times; reasoning from analogy; and philosophically regarding the vast scale of being revealed to us in this world, the essayist regards the existence of a future life as a scientific probability. But he admits that we are yet far from

a scientific demonstration of this hope. Yet he asks with earnestness, why, when living in harmony with eternal truths, we should ever despair, or be troubled overmuch. "Have we not eternity in our thought, infinitude in our view, and God for our guide?" The book is one of enormous labor and research, several thousand books having been consulted in the twelve years given to its production. An appendix which is a masterpiece of bibliography, compiled by Ezra Abbot, Jr., contains the titles of more than fifty-three hundred distinct works chronologically arranged.

Foundations of Belief, The, BEING NOTES INTRODUCTORY TO THE STUDY

of THEOLOGY, by Arthur James Balfour. A work answering to its title, as the author states, in only the narrowest sense of the word "theology"; the writer's purpose being, not immediate aid to theological study, but attention to certain preliminaries to be settled before coming to that study. "My object," says Mr. Balfour, "is to recommend a particular way of looking at the world-problems which we are all compelled to face." He also states that he has designed his work for the general reader. It is a study calculated to assist thoughtful inquirers to adjust the relations of belief to doubt, and to maintain a healthy balance of the mind in presence of general unsettlement of traditional beliefs. Its specific question addressed to the doubter is whether belief in "a living God" is not required even by science, and still more by ethics, aesthetics, and theology. Near the close of his book Mr. Balfour says: "What I have so far tried to establish is this,—that the great body of our beliefs, scientific, ethical, aesthetic, theological, form a more coherent and satisfactory whole if we consider them in a Theistic setting, than if we consider them in a Naturalistic setting." In a few concluding pages the further question is raised whether this Theistic setting is not found in its best form in Christianity as a Doctrine of Incarnation and Supernatural Revelation.

Freedom of the Will, On the, by Jonathan Edwards, D. D., 1754.

A book of American origin, made famous by the closeness of its reasoning, the boldness of its doctrine of necessity, and its bearing upon the religious questions raised concerning Calvinism of the old type by the

rise of more liberal ideas. Its author had been a preacher and pastor of intellectual distinction and of intense piety for twenty-four years at Northampton, Massachusetts, when his objection to permitting persons not full church-members to receive the communion and have their children baptized, led to his retirement, and acceptance of a missionary position at Stockbridge, Massachusetts. Near the middle of his seven years thus spent, he wrote his book 'On the Freedom of the Will,' not so much with reference to the philosophical question, as with reference to the question between Calvinism of the extreme type and more liberal views. The philosophical doctrine set forth in the book, that the law of causality extends to every action; that there is in the mind no power of willing without a motive; that the will always follows the greatest seeming good; that what this may be to any mind depends upon the character of the person, or, in the religious phraseology of the book, upon the state of the person's soul; and that liberty only extends to a power of doing not of willing,—had been the Greek doctrine in Aristotle and his predecessors. The book on human freedom reflected its author, both in its doctrine and in its thoroughly benevolent and pious intent.

Consolations of Philosophy, *The*, by Boëthius. This work—called in Latin 'De Consolatione Philosophica'—was written in prison just before the author was put to death in 525 by Theodoric, whose favorite minister he had been before his incarceration. It is divided into five books; and has for its object to prove from reason the existence of Providence. A woman of lofty mien appears to the prisoner, and tells him she is his guardian, Philosophy, come to console him in his misfortunes and point out their remedy. Then ensues a dialogue in which are discussed all the questions that have troubled humanity: the origin of evil, God's omniscience, man's free will, etc. The 'Consolations' are alternately in prose and verse; a method afterwards adopted by many authors in imitation of Boëthius, who was himself influenced by a work of Marcianus Capella entitled 'De Nuptiis Philologiae et Mercurii.' Most of the verses are suggested by passages in Seneca, then the greatest moral authority in the West, outside of Christianity. The success of the work was as immense as

it was lasting; and it was translated into Greek, Hebrew, German, French, and Anglo-Saxon, at an early period. The Anglo-Saxon version was by Alfred the Great; and is the oldest monument of any importance in Anglo-Saxon literature. It has been imitated by Chaucer in the 'Testament of Love,' by James I. of Scotland in the 'Kinges Quhair,' and by many other distinguished writers. In some sort, it connects the period of classic literature with that of the Middle Ages, of which Boëthius was one of the favorite authors; and in classic purity of style and elevation of thought, is fully equal to the works of the philosophers of Greece and Rome, while, at the same time, it shows the influence of Christian ideals. "It is," says Gibbon, "a golden volume, not unworthy of the leisure of Plato or Tully."

Golden Lotus, *The, and Other Legends of Japan*, by Edward Greey, 1883. This book is filled in part with legends of the bouzu (priest) and hanashika (professional story-teller), and in part with descriptions of the life of the modern Japanese. The legends are gracefully introduced by informal narration of the circumstances which invite their recital. They have been chosen to show their native charm, and to illustrate phases of national character; some of them coming down from a long obliterated past, and losing, in the journey, nothing of their native attractiveness. Colloquialisms and idiomatic expressions are allowed their place as philological forms of great significance. Mr. Greey's original descriptions are characterized by buoyancy, humor, and grace.

Faery Queen, *The*, a metrical romance by Edmund Spenser, dedicated to Queen Elizabeth, was published in 1590. The poet was already known by his 'Shepherd's Calendar,' but the appearance of the first three books of the 'Faery Queen' brought him fame. The last three books appeared in 1595-96, and celebrated many people of Spenser's day. For instance, Queen Elizabeth is Mercilla; Mary Stuart, Duessa; Henry IV. of France, Burbon; Charles IX. of France, Pollente; and Sir Walter Raleigh, Timias. The poem is an allegory, founded on the manners and customs of chivalry, with the aim of portraying a perfect knight. Spenser planned twelve books, treating of the twelve moral virtues; but only six are now in existence. These are: The Legend of the Red Cross

Knight, typifying holiness; The Legend of Sir Guyon, temperance; The Legend of Britomartis, chastity; The Legend of Cambel and Friamond, friendship; The Legend of Artegall, justice; and The Legend of Sir Calidore, courtesy. To these is sometimes added a fragment on Mutability. "In the Faery Queen," Spenser says, "I mean Glory in my general intention; but, in my particular, I conceive the most excellent and glorious person of our Sovereign the Queen and her Kingdom in Faery Land." He supposes that the Faery Queen held a superb feast, lasting twelve days, on each of which a complaint was presented. To redress these twelve injuries twelve knights sally forth; and during his adventures, each knight proves himself the hero of some particular virtue. Besides these twelve knights there is one general hero, Prince Arthur, who represents magnificence. In every book he appears; and his aim is to discover and win Gloriana, or glory. The characters are numerous, being drawn from classic mythology, mediaeval romance, and the poet's fancy. The scene is usually the wood where dragons are killed, where knights wander and meet with adventures of all kinds, where magicians attempt their evil spells, and where all wrongs are vanquished. Each canto is filled with incidents and short narratives; among the most beautiful of which are Una with the Lion; and Britomartis's vision of the Mask of Cupid in the enchanted castle. The 'Faery Queen' has always been admired by poets; and it was on the advice of a poet, Sir Walter Raleigh, that Spenser published the great work.

Fiction, History of the, by John Dunlop. (1814.) This familiar work, the fruit of many years' accumulation of materials, broke ground in a new field. It was the first attempt made in England to trace the development of the novel from its earliest beginnings in Greece to the position it held early in this century. Considering the difficulties of the pioneer, the work is remarkably comprehensive and exact. Though later writers have disproved certain of the author's theories, as for instance his idea of the rise of the Greek novel, or the connection of the *Gesta Romanorum* with subsequent outgrowths of popular tales, his book still remains a good introduction for the student of fiction. The sections upon Oriental and modern fiction are least satisfactory,

as the best are sketches on the romances of chivalry and the Italian novelists. His facts are massed in a workmanlike manner, and presented in a clear style, devoid of ornament, but used with vigor and effectiveness.

Essays, Modern and Classical, by F. W. H. Myers. (Two volumes, 1883.) These studies reveal a pure literary taste, refined and strengthened by sound scholarship. Every essay is enriched with resources of knowledge outside its own immediate scope. The spiritual in poetry or in art appeals strongly to the author. His essay on Virgil, full of acute observations as it is, dwells most fondly on the poet's supreme elegance, tenderness, and stateliness, and on the haunting music with which his verse is surcharged. "Much of Rossetti's art," he says, "in speech and color, spends itself in the effort to communicate the incommunicable,"—and it is his own love for, and comprehension of, the incommunicable that leads the essayist to choose many of his subjects: Marcus Aurelius, The Greek Oracles, George Sand, Victor Hugo, The Religion of Beauty, George Eliot, and Renan—"that subtlest of seekers after God." Penetrative, luminous, and fascinating, the essays of Mr. Myers show also an exquisite appreciation of beauty and the balance of a rare scholar.

Dickens, The Life of Charles, by John Forster. (3 vols., 1872-74.) This book of many defects has the excellence of being entertaining. It follows the life of its subject from his birth in poverty and obscurity in 1812, to his death in riches and fame in 1870. It extenuates nothing, because the biographer was incapable of seeing a foible, much more a fault, in the character and conduct of the friend whom he admired even more than he loved him. The poverty and sensitiveness of the lad, his menial work and his sense of responsibility for his elders, his thirst for knowledge and for the graces of life, his training to be a reporter, his experience on a newspaper, his early sketches, his first success in '*Pickwick*', his sudden reputation and prosperity, his first visit to America and his disillusionment, the history of his novels, of his readings, of his friendships, of his home life, of his second triumphant journey in the United States,—this time to read from his own books,—his whimsical and

fun-loving nature, his agreeableness as a father, a comrade, and a host, his generosity, his respect for his profession, the sum of the qualities that made him both by temperament and performance a great actor,—all these things are fully set forth in the elaborate tribute which the biographer pays to his friend. The books are interesting because the mass of material is interesting. But it must be admitted that they give an exaggerated impression of one side of the character of Dickens,—his energetic, restless, insatiable activity,—and fail to do justice to his less self-conscious and more lovable qualities. They are, however, to be reckoned among the important literary biographies of the time.

César Birotteau, The Greatness and Decline of, by Honoré de Balzac. This novel pictures in a striking and accurate manner the bourgeois life of Paris at the time of the Restoration. César Birotteau, a native of the provinces, comes to the city in his youth, works his way up until he becomes the proprietor of a perfumery establishment, and amasses a considerable fortune. He is decorated with the Cross of the Legion of Honor, in consequence of having been an ardent Loyalist; and this mark of distinction, coupled with his financial success, causes him to become more and more ambitious. He grows extravagant, indulges in speculation, and loses everything. This stroke of misfortune brings out the strength of character which, during his prosperity, had remained concealed beneath many petty foibles. In this story the life of the French shopkeeper who values his credit as his dearest possession, and his failure as practically death, is faithfully portrayed. The other characters in the book are lifelike portraits. Constance, the faithful and sensible wife of Birotteau, and his gentle daughter Césarine, are in pleasing contrast to many of the women Balzac has painted. Du Tillet, the unscrupulous clerk, who repays his master's kindness by hatred and dishonesty; Roquin the notary; Vauquelin the great chemist; and Pillerault, uncle of Constance,—are all striking individualities. The book is free from any objectionable atmosphere, and is exceedingly realistic as to manners and customs. It has been admirably translated into English by Katharine Prescott Wormeley.

Gold Elsie, by E. Marlitt. Elizabeth Faber, the Gold Elsie of the story, so called from her sunny hair, is the daughter of a forest clerk, whose ancestry is at first wrapped in doubt, but who, in the course of the story, is explained to be a lineal descendant of the noble family of Von Greswits. Leaving Berlin on account of poverty, the family retire to a ruined castle called Nordeck, in the Thuringian Mountains, an inheritance left to Gold Elsie's mother by its late owner, a distant relative whose hand she had refused. Through her wonderful musical talent, Elsie becomes acquainted with the family at Castle Lindhof, the aristocracy of the neighborhood; and there is played out the usual love story, with its misunderstandings, reconciliations, and final happy ending. The hero is Rudolph von Walde, the owner of the castle, while the villain is Émile Hollfeld. The nobility of virtue and the nobility of birth are strongly contrasted in this story; while the "simple faith" which is more than "Norman blood" is given its due meed of praise.

Only a Girl, by Wilhelmine von Hillelern. (1865.) This book is the romance of a soul; the agonies, the sickness unto death, and the recovery, of a noble mind. Ernestine von Hartwich, embittered by the fact that she is "only a girl," a shortcoming which has caused her father's hate and mother's death, determines to equal a man in achievement,—in scientific attainments and mental usefulness,—that her sex shall no longer be made to her a reproach and even a crime. This desire is taken advantage of by an unscrupulous uncle who will profit by her death. Secluding her from the world, he attempts to undermine her health by feeding her feverish ambitions. Her mind is developed at the expense of every human feeling, every womanly instinct, and every religious emotion. She is shunned by women, envied and humiliated by men, regarded by her servants and the neighboring peasantry as a witch. It is through the door of love, opened for her by Johannes Mollner, that she finally leaves the wilderness of false aims, unnatural ambitions, and unsatisfactory results, to enjoy for the first time the charm of womanhood, human companionship, and belief in God. The story is overloaded with didacticism; its logic

fails, inasmuch as the poor girl is an involuntary martyr; and its exaggeration and sentimentality do not appeal to the English reader. But the book is a great favorite in Germany, where it has been considered a powerful argument against what is called the higher education of women.

Friend Fritz ('L'Ami Fritz'), by the collaborating French authors Erckmann-Chatrian, was published in 1876. It is a charming Alsatian story of the middle nineteenth century, in which the hero is Fritz, a comfortable burgher with money enough to indulge his liking for good eating and drinking, and a stout defender of bachelorhood. He is a kindly, jovial, simple-natured fellow, with a broad, merry face and a big laugh. His dear friend David, an old rabbi, is always urging him to marry; but the rich widows of the town set their caps for him in vain. At dinner one day Fritz wagers David his favorite vineyard that he will never take a wife. David wins, for the invulnerable bachelor succumbs to the charms of Suzel, the pretty sixteen-year-old daughter of his farm-manager. Fritz learns that "he that loveth not knoweth not God, for God is love." Old David deeds the vineyard he has won to Suzel for her dowry, and dances at her wedding. The tale is a sweet idyl of provincial and country life, full of pleasing folk and pleasant scenes, described with loving fidelity. 'Friend Fritz' was dramatized and was very successful as a play.

File No. 113, by Émile Gaboriau, a French novel, introducing the author's favorite detective, M. Lecoq, appeared in 1867. The scene is laid in the Paris of the day; and the title indicates the case file number in the records of the detective bureau.

The story opens with the public details of a daring robbery which has been committed in the banking-house of M. Fauvel. Suspicion points to Prosper Bertomy, the head cashier. The deep mysteries of the case are fathomed by Fanferlot, a shrewd detective, and Lecoq, his superior in both skill and position. Lecoq figures as a French Sherlock Holmes, though his methods are essentially different. He is pictured as possessing surpassing insight, intelligence, and patient determination; employing the

most impenetrable disguises for the pursuit of his inquiries.

The dénouement, gradually unfolded toward the close of the story, shows Prosper to have been the innocent victim of a plot. Madame Fauvel has had, before her marriage to the banker, an illegitimate son by the Marquis de Clameran, an arrant rogue who poses throughout as the benefactor of the Fauvels. De Clameran has caused Raoul de Lagors to personate this son (who is really dead). Raoul is introduced in Fauvel's home as Madame's nephew, though she believes him to be her son.

After frightening her into revealing the secrets of the bank-safe, Raoul commits the robbery. Her lips are sealed by her fear that her early life will become known to her husband. De Clameran plays upon these fears to force Madame Fauvel to induce Madeleine, her niece, to marry him. Madeleine consents in order to save her aunt, though she is really in love with Prosper.

The plot is at last discovered; Raoul escapes, De Clameran becomes insane, Madame Fauvel is forgiven, and Prosper marries Madeleine.

French Humorists, The, by Walter Besant. (1873.) Succeeding the author's admirable work on early French poetry, the present volume is for that reason somewhat incomplete, omitting even Clément Marot; and Voltaire, for other reasons no less valid.

After introducing the trouvère and chanson of mediæval times, the author takes up representative humorists (the designation is a broad one) from each century from the twelfth to our own. The studies present admirable pictures of the authors' life-conditions and the literary atmosphere they breathed. Accompanying these discriminating and delightfully original studies are translations of pieces to show the character and genius of the authors treated. There are in all about twenty-five writers to whom large treatment is given, prominent among them Rabelais, Montaigne, Scarron, La Fontaine, Boileau, Molière, Beaumarchais, and Béranger. There follow a number of exhaustive and learned inquiries into such famous productions as the 'Romance of the Rose' and 'La Satyre Ménippée,' not to mention the historical, critical, and interpretative notices of the authors' famous books. Rich

in anecdote, historical allusion, and condensed learning, the volume becomes in some sense a history of the rise of literature in France, contributing the while to our own tongue a distinctly valuable treatise,—exhaustive but not tedious; erudite, but not heavy; sparkling, but not effervescent.

Sir Richard F. Burton, Life of, by his wife. One of the most romantic figures of the nineteenth century was Sir Richard Burton. He was of mixed Irish, Scotch, English, French, and possibly Arabian and Gipsy blood; he claimed his descent direct from Louis XIV. of France; he published upwards of eighty bulky volumes, including translations of the 'Arabian Nights' and the 'Lusiad' of Camoens; he began the study of Latin when he was three, and Greek when he was four, and knew twenty-nine languages; he was the pioneer discoverer of Darkest Africa, and his adventures took him into all parts of the world. Out of such lives myths are made. In 1887, Francis Hitchman, aided by Isabel, Lady Burton, of whose character and ability he speaks in the highest terms, published an account of Burton's private and public life, including his travels and explorations in Asia, Africa, and both North and South America. After Sir Richard's death, his wife published in 1893, also in two octavo volumes, with many portraits and other illustrations, a voluminous 'Life,' in which she argues with passionate insistence that she, and she alone, is fitted to give a truthful and complete account of his wonderful career and his unique personality. "There are three people in the world," she says, "who might possibly be able to write sections of his life. Most of his intimate friends are dead, but still there are a few left." She insists that she was the one person who for more than thirty years knew him best. Daily, for all that time, she "cheered him in hunger and toil, attended to his comforts, watched his going out and coming in, had his slippers, dressing-gown, and pipe ready for him every evening, copied and worked for him, rode and walked at his side, through hunger, thirst, cold, and burning heat, with hardships and privations and danger. Why," she adds, "I was wife and mother, and comrade and secretary, and aide-de-camp and agent for him;

and I was proud, happy, and glad to do it all, and never tired, day or night, for thirty years. . . . At the moment of his death, I had done all I could for the body, and then I tried to follow his soul. I am following, and I shall reach it before long." Lady Isabel belonged to a Roman Catholic family, and her relatives, like his, were opposed to the marriage, which took place by special dispensation in 1861. At the time of his death, Lady Burton startled society by declaring that he had joined "the true Church." She says: "One would describe him as a deist, one as an agnostic, and one as an atheist and freethinker, but I can only describe the Richard that I knew. I, his wife, who lived with him day and night for thirty years, believed him to be half-Sufi, half Catholic, or I prefer to say, as nearer the truth, alternately Sufi and Catholic." A little later she aroused much indignant criticism by burning Sir Richard's translation of 'The Scented Garden, Men's Hearts to Gladden,' by the Arabic poet, the Shaykh al Nafzawi. She justifies her action with elaborate argument, and declares that two projected volumes, to be entitled 'The Labors and Wisdom of Richard Burton,' will be a better monument to his fame than the unchaste and improper work that she destroyed.

Her alleged misrepresentations are corrected in a small volume entitled 'The True Life of Captain Sir Richard F. Burton,' by his niece, Georgiana M. Stisted, who uses the severest terms in her portrayal of the character of the woman whom her uncle married, as she declares, in haste and secrecy, and with effects so disastrous to his happiness and advantage.

Still another contribution to the topic is found in two thick volumes called 'The Romance of Isabel, Lady Burton,' which is the story of her life, told in part by herself and in part by W. H. Wilkins, whose special mission it is to correct the slanderous misrepresentations of the author of 'The True Life.' Whether as romance or reality, the story of this gifted couple, with all their faults, is a delightful contribution to the literature of biography.

Oceana; or, England and her Colonies, by James Anthony Froude. (1886.) This is the record of a journey

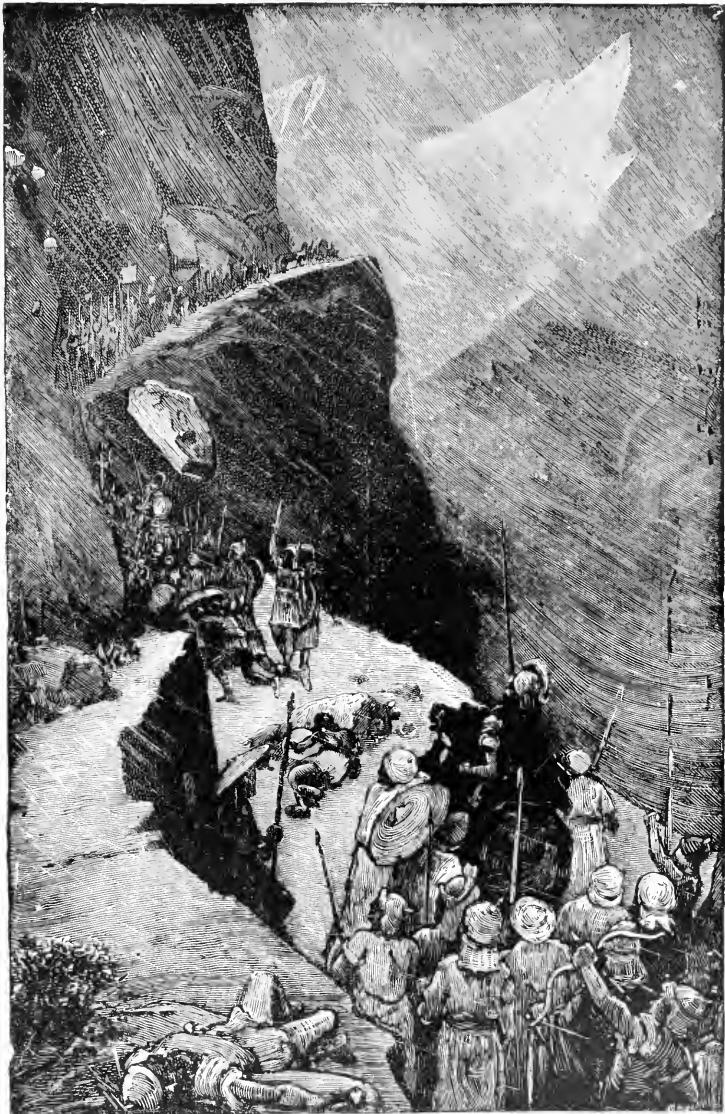
made by the author via Cape Town to Australia and New Zealand, and home by way of Samoa, the Sandwich Islands, San Francisco, Salt Lake, Chicago, and New York, in 1884-85. Of the places visited he gives historical sketches, his own observations, personal experiences, and speculations as to the future, describes the sights, etc.; all his records being interesting, and most of them valuable. He makes his visit to Cape Town the occasion of a résumé of not only its history and condition, but of his own connection with South-African affairs in 1874. In Australia he is struck by the general imitation of England, and asks, "What is the meaning of uniting the colonies more closely to ourselves? They *are* closely united: they are ourselves; and can separate only in the sense that parents and children separate, or brothers and sisters." Here too he sees that the fact that he can take a ticket through to London across the American continent, to proceed direct or to stop *en route* at will, means an astonishing concordance and reciprocity between nations. In the Sandwich Islands he finds "a varnish of Yankee civilization which has destroyed the natural vitality without as yet producing anything better or as good." He pronounces the Northern men of the United States equal in manhood to any on earth; has no expectation of Canadian annexation; thinks the Brooklyn Bridge more wonderful than Niagara, New York almost as genial as San Francisco, and New York society equal to that of Australia, though both lack the aristocratic element of the English. In conclusion he states his feeling that as it was Parliament that lost England the United States, if her present colonies sever the connection, it will be through the same agency; but that, so long as the mother country is true to herself, her colonies will be true to her. Mr. Froude, as is well known, is no believer in the permanence of a democracy, and on several occasions in this work expresses his opinion of its provisional character as a form of political life.

Four Georges, The, by William Makepeace Thackeray. As the sub-title states, this work consists of sketches of manners, morals, court and town life during the reign of these Kings. The author

shows us "people occupied with their every-day work or pleasure: my lord and lady hunting in the forest, or dancing in the court, or bowing to their Serene Highnesses, as they pass in to dinner." Of special interest to American readers is the frank but sympathetic account of the third George, ending with the famous description of the last days of the old King: "Low he lies to whom the proudest used to kneel once, and who was cast lower than the poorest; dead, whom millions prayed for in vain. Driven off his throne; buffeted by rude hands; with his children in revolt; the darling of his old age killed before him, untimely,—our Lear hangs over her breathless lips and cries, 'Cordelia, Cordelia, stay a little!'" These essays do not profess to be history in any sense—certainly not in that in which Macaulay understood or McCarthy understands it, still less in that which Mr. Kidd predicts it will some day assume: they express the thoughts of the kindly satirist, of the novelist who sees not too deeply, but whose gaze misses nothing in the field it scans. Written in much the manner of 'Esmond' or 'Vanity Fair,' and in the author's inimitable style, they give delight which their readers never afterward wholly lose.

Diary of Two Parliaments, by H. W. Lucy. (2 vols., 1885-86.) A very graphic narrative of events as they passed in the Disraeli Parliament, 1874-80, and in the Gladstone Parliament, 1880-85. Mr. Lucy was the House of Commons reporter for the London Daily News, and as "Toby, M.P.," he supplied the Parliamentary report published in Punch. His diary especially undertakes descriptions of the more remarkable scenes of the successive sessions of Parliament, and to give in skeleton form the story of Parliaments which are universally recognized as having been momentous and distinctive in recent English history. It includes full and minute descriptions of memorable episodes and notable men.

Democracy in Europe: A History, by T. Erskine May. (2 vols., 1877.) A thoroughly learned and judicious study of popular power and political liberty throughout the history of Europe. Starting from an introduction on the causes of freedom, especially its close connection with civilization, the research deals with the marked absence of freedom in Oriental history, and then reviews the



HANNIBAL'S PASSAGE OF THE ALPS

developments of popular power in Greece and Rome, and the vicissitudes of progress in the Dark Ages to the Revival of Learning. It then traces the new progress in the Italian republics, Switzerland, the Netherlands, France, and England. The work shows careful study of the inner life of republics, ancient and modern; of the most memorable revolutions, and the greatest national struggles for civil and religious liberty; and of the various degrees and conditions of democracy, considered as the sovereignty of the whole body of the people. The author regards popular power as an essential condition of the social advancement of nations, and writes as an ardent admirer of rational and enlightened political liberty.

Discoveries of America to the year 1525, by Arthur James Weise, 1884. A work of importance for its careful review and comparison of the various statements of historical writers concerning the voyages of the persons whom they believed to have been the discoverers of certain parts of the coast of America between Baffin's Bay and Terra del Fuego. The full statements are given, as well as a judgment upon them. "It appears," says Mr. Weise, "that Columbus was not the discoverer of the continent, for it was seen in 1497 not only by Giovanni Caboto [or John Cabot, his English name], but by the commander of the Spanish fleet with whom Amerigo Vespucci sailed to the New World." The entire story of the discoveries of the continental coasts, north and south, apart from the islands to which Columbus almost wholly confined his attention, is of very great interest. John Cabot was first, about June 1497. Columbus saw continental coast land for the first time fourteen months later, August 1498. It was wholly in relation to continental lands that the names New World and America were originally given; and at the time it was not considered as disturbing in any way the claims of Columbus, whose whole ambition was to have the credit of having reached "the isles of India beyond the Ganges"—isles which were still 7,000 miles distant, but which to the last he claimed to have found. The names "West Indies" and "Indians" (for native Americans) are monuments to Columbus, who did not at the time think it worth while to pay attention to the continents. It was by paying this attention,

and by a remarkably opportune report, which had the fortune of being printed, that Vespucci came to the front in a way to suggest to the editor and publisher of his report the use of the word "America" as a general New World name not including Columbus's "West Indies." That inclusion came later; and from first to last Vespucci had no more to do with it than Columbus himself.

Fifteen Decisive Battles of the World, by E. S. Creasy, describes and discusses (in the words of Hallam) "those few battles of which a contrary event would have essentially varied the drama of the world in all its subsequent scenes." The obvious and important agencies, and not incidents of remote and trifling consequence, are brought out in the discussion of the events which led up to each battle, the elements which determined its issue, and the results following the victories or defeats. The volume treats, in order: The Battle of Marathon, 413 B. C.; Defeat of the Athenians at Syracuse, 413 B. C.; The Battle of Arbela, 331 B. C.; The Battle of the Metaurus, 207 B. C.; Victory of Arminius over the Roman Legions under Varus, A. D. 9; The Battle of Châlons, 451; The Battle of Tours, 732; The Battle of Hastings, 1066; Joan of Arc's Victory over the English at Orleans, 1429; The Defeat of the Spanish Armada, 1588; The Battle of Blenheim, 1704; The Battle of Pultowa, 1709; Victory of the Americans over Burgoyne at Saratoga, 1777; The Battle of Valmy, 1792; The Battle of Waterloo, 1815.

The author concludes: "We have not (and long may we want) the stern excitement of the struggles of war; and we see no captive standards of our European neighbors brought in triumph to our shrines. But we witness an infinitely prouder spectacle. We see the banners of every civilized nation waving over the arena of our competition with each other in the arts that minister to our race's support and happiness, and not to its suffering and destruction.

"Peace hath her victories
No less renowned than war."

Charles XII., History of, by Voltaire. This history was published in 1731. It is divided into eight books, of which the first sketches briefly the history of Sweden before the accession of Charles. The last seven deal with his

expedition into Poland, its consequences, his invasion of Russia and pursuit of Peter the Great, his defeat at Pultowa and retreat into Turkey, his sojourn at Bender and its results, his departure thence, his return home, his death at the siege of Frederickshall in Norway. Intermingled with the narrative of battles, marches, and sieges, we have vivid descriptions of the manners, customs, and physical features of the countries in which they took place. It resembles the 'Commentaries' of Cæsar in the absence of idle details, declamation, and ornament. There is no attempt to explain mutable and contingent facts by constant underlying principles. Men act, and the narrative accounts for their actions. Of course, Voltaire is not an archivist with a document ready at hand to witness for the truth of every statement; and many of his contemporaries treated his history as little better than a romance. But apart from some inaccuracies, natural to a writer dealing with events in distant countries at the time, the 'History of Charles XII.' is a true history. According to Condorcet, it was based on memoirs furnished Voltaire by witnesses of the events he describes; and King Stanislas, the victim as well as the friend and companion of Charles, declared that every incident mentioned in the work actually occurred. This book is considered the historical masterpiece of Voltaire.

Historic Americans, by Theodore Parker (1878), contains four essays, on Franklin, Washington, Jefferson, and Adams, essays originally delivered as lectures, shortly before the author's death in 1860. They were written when the anti-slavery agitation was at its height; and the preacher's uncompromising opinions on the evils of slavery decide their point of view and influence their conclusions. Yet in spite of the obsoleteness of that issue, the vigorous style and wide knowledge displayed in the papers insure them a permanent interest. Franklin, the tallow-chandler's son, is in the author's opinion incomparably the greatest man America has produced. Inventor, statesman, and philosopher, he had wonderful imagination and vitality of intellect, and true originality. In Washington, on the other hand, Mr. Parker sees the steady-moving, imperturbable, unimaginative country gentleman, directing the affairs of the nation with the same

thoroughness with which he managed his farm. Level-headed and practical, Washington had organizing genius; and it was that attribute, with his dauntless integrity, which lifted him to command. He had not the mental power of any one of his ministers. Yet he was the best administrator of all. John Adams possessed the qualities of a brilliant lawyer, and the large forecast of a statesman. At the same time he was extremely impetuous, outspoken, and high-tempered, and made many enemies. Jefferson, like Washington, and unlike Franklin and Adams, was a man of position and means; and was perhaps the most cultivated man in America. With these incitements to aristocratic views, he was yet the truest democrat of them all, and did more than any one of the others to destroy the inherited class distinctions which were still so strong in this nominally republican country for years after the separation from England.

Mr. Parker follows the plan of considering the life and achievements of each of his subjects, by periods, and then examines his mental and moral qualifications, his emotional impulses, and his religion. This method, while it detracts somewhat from the literary grace of the essays, is admirably adapted to afford a vivid and incisive presentment of character.

Characteristics, by Anthony Ashley Cooper, Earl of Shaftesbury. The three volumes of Shaftesbury's 'Characteristics' appeared anonymously in 1713, two years before the death of the author at the age of forty-two. These, with a volume of letters, and a certain preface to a sermon, constitute the whole of his published works. The 'Characteristics' immediately attracted wide attention; and in twenty years had passed through five editions, at that time a large circulation for a book of this kind. The first volume contains three rather desultory and discursive essays: 'A Letter concerning Enthusiasm'; 'On Freedom of Wit and Humor'; 'Soliloquy; or, Advice to an Author.' The second volume, with its 'Inquiry concerning Virtue and Merit,' and the dialogue 'The Moralists: A Philosophical Rhapsody,' forms his most valuable contribution to the science of ethics. In the third volume he advances various 'Miscellaneous Reflections,' including certain defenses of his philosophi-

cal theories, together with some essays on artistic and literary subjects.

From the first appearance of the 'Characteristics,' it was seen that its philosophical theories were to have an important part in the whole science of ethics. De Mandeville in later years attacked him, Hutcheson defended him, and Butler and Berkeley discussed him,—not always with a perfect comprehension of his system. Its leading ideas are of the relation of parts to a whole. As the beauty of an external object consists in a certain proportion between its parts, or a certain harmony of coloring, so the beauty of a virtuous act lies in its relation to the virtuous character as a whole. Yet morality cannot be adequately studied in the individual man. Man must be considered in his relation to our earth, and this again in its relation to the universe.

The faculty which approves of right and disapproves of wrong is by Shaftesbury called the moral sense, and this is perhaps the distinctive feature of his system. Between this sense and good taste in art he draws a strong analogy. In its recognition of a rational as well as an emotional element, Shaftesbury's "moral sense" is much like the "conscience" described later by Butler. While the "moral sense" and the love and reverence of God are, with Shaftesbury, the proper sanctions of right conduct, a tone of banter which he assumed toward religious questions, and his leaning toward Deism, drew on him more or less criticism from the strongly orthodox. By his 'Characteristics' Shaftesbury became the founder of what has been called the "benevolent" system of ethics; in which subsequently Hutcheson closely followed him.

Literary and Social Essays, by George William Curtis. The nine essays which compose this volume were collected from several sources, and published in book form in 1895. Written with all the exquisite finish, the lucidity and grace which characterized every utterance of Mr. Curtis, these essays are like an introduction into the actual presence of the gifted men of our century in whose splendid circle the author was himself at home. Emerson, Hawthorne, and the placid pastoral Concord of their homes, are the subjects of the first three chapters, and are treated with

the fine power of apt distinction, with the richness of rhetoric and the play of delicate humor, which those who heard Mr. Curtis remember, and those who know him only in his published works must recognize. To lovers of Emerson and Hawthorne these chapters will long be a delight, written as they were while the companionship of which they spoke was still warm and fresh in the author's memory.

Equally interesting and valuable as contributions to the biography of American letters are the chapters on Oliver Wendell Holmes, Washington Irving, and Longfellow. Perhaps no one has given us more intimately suggestive portrait-sketches of the personalities of these familiar authors than are given in these collected essays. Particularly interesting to American readers are the occasional reminiscences of personal participation in scenes, grave or humorous, where the actors were all makers of history for New England. The book contains Mr. Curtis's brilliant essay on the famous actress Rachel, which appeared in Putnam's Magazine, 1855; a delightful sketch of Thackeray in America, from the same source; and a hitherto unpublished essay on Sir Philip Sidney, which is instinct with the author's enthusiasm for all that is strong and pure and truly gentle.

Constable, Archibald, and his Literary Correspondents, by Thomas Constable. (1873.) The story of the great Edinburgh publishing-house which established the Edinburgh Review; became the chief of Scott's publishers; issued, with valuable supplementary Dissertations by Dugald Stewart, the fifth edition of the 'Encyclopaedia Britannica'; initiated the publication of cheap popular volumes of literature, art, and science; and by a bold liberality in payment of authors, with remarkable sagacity in judging what would succeed with the public, virtually transformed the business of publishing. An apprenticeship of six years with Peter Hill, Burns's friend, enabled Constable to start as a bookseller, January 1795. He began by publishing theological and political pamphlets for authors, but in 1798 made some ventures on his own account. In 1800 he started the Farmer's Magazine as a quarterly. The next year he became proprietor of the Scots Magazine, and in

October 1802, the first number of the Edinburgh Review appeared. The generous scale of payment soon adopted,—twenty-five guineas a sheet,—startled the trade, and greatly contributed to make Constable the foremost among publishers of his day. He began with Scott in 1802, a part interest only, but secured entire interest in 1807 by paying Scott a thousand guineas in advance for ‘*Marmion*,’ and the next year one thousand five hundred pounds for his edition of Swift’s ‘*Life and Works*.’ Differences arising now separated Scott and Constable until 1813, but in 1814 ‘*Waverley*’ appeared with Constable’s imprint. The financial breakdown of various parties in 1826 not only overthrew Constable, but involved Scott to the extent of £120,000. Constable died July 21, 1827.

Sheridan, by Mrs. Oliphant, is a biography in the ‘English Men of Letters’ series. This agreeable history begins by picturing Sheridan as the young man of genius, setting ordinary regulations at defiance, taking up positions untenable by every rule of reason, yet carrying through his purposes by the force of brilliant natural gifts; careless of literary fame; set most on achieving power,—even if by unsound methods. Earlier, there are indolent school days at Harrow; a romantic youthful marriage, followed by extravagant London house-keeping; the triumphs of dramatic authorship; the proprietorship of Drury Lane Theatre. “There are some men,” the author says of this period of his life, “who impress all around them with such a certainty of power and success, that even managers dare, and publishers volunteer, in their favor. Sheridan was evidently one of these men.” Then came amazing social success; a great and growing reputation as a wit; the friendship of Fox and Burke; entry into Parliament; two great orations at the trial of Warren Hastings; home, business, and public troubles; an unfortunate friendship with the Prince of Wales; a second marriage; financial ruin in the burning of the Drury Lane Theatre; the loss of a seat in Parliament; arrest; poverty; death,—these are the main features of the history that is made to pass before us. The picture at the end is different: “Through all these contradictions of character, Sheridan blazed and exploded from side to side in a reckless

yet rigid course, like a gigantic and splendid piece of firework; his follies repeating themselves, like his inability to follow success, and his careless abandonment of one way after another that might have led to a better and happier fortune. His harvest was like a southern harvest, over early while it was yet but May; but he sowed no seed for a second ingathering, nor was there any growth or richness left in the soon exhausted soil.” His plays are analytically and critically considered, a whole chapter being given to ‘*The School for Scandal*’ and ‘*The Critic*.’ The book is attractively written in six chapters, as follows: ‘*Youth*,’ ‘*First Dramatic Works*,’ ‘*The School for Scandal*,’ ‘*Public Life*,’ ‘*Middle Age*,’ ‘*Decadence*.’ It is the story of the most brilliant man of the most brilliant period of the eighteenth century,—a man, who, but for a certain residuum of conscience, might be called an astonishingly clever juggler; who, while youth, health, and novelty favored, kept the ball of prosperity flashing hither and yon through the air, only to see it fall and shiver to atoms when these attributes failed him. Yet the vices of Sheridan were those of his time and his fellows; and his virtues, if not too many, were always charming and lovable. Indeed, so sympathetic is Mrs. Oliphant’s story of him, that the reader involuntarily recalls that kind judgment, —“‘Tis said best men are molded out of faults.”

Book of Snobs, The, a series of sketches by William Makepeace Thackeray, appeared first in *Punch*, and was published in book form in 1848. The idea of the work may have been suggested to Thackeray when, as an undergraduate at Cambridge in 1829, he contributed to a little weekly periodical called *The Snob*. In any case, the genus Snob could not long have escaped the satirical notice of the author of ‘*Vanity Fair*.’ He was in close contact with a social system that was the very nursery of snobbishness. In his delightful category, he omits no type of the English-bred Snob of the university, of the court, of the town, of the country, of the Church; he even includes himself, when on one occasion he severed his friendship for a man who ate peas with a knife,—an exhibition of snobbery he repented of later, when the offender had discovered the genteel

uses of the fork. The half-careless, half-cynical humor of it all becomes serious in the last paragraph of the last paper:—

"I am sick of court circulars. I loathe *haut-ton* intelligence. I believe such words as *Fashionable*, *Exclusive*, *Aristocratic*, and the like, to be wicked unchristian epithets that ought to be banished from honest vocabularies. A court system that sends men of genius to the second table, I hold to be a *Snobbish System*. A society that sets up to be polite, and ignores Art and Letters, I hold to be a *Snobbish Society*. You who despise your neighbor are a *Snob*; you who forget your friends, meanly to follow after those of a higher degree, are a *Snob*; you who are ashamed of your poverty and blush for your calling, are a *Snob*; as are you who boast of your pedigree or are proud of your wealth."

Barnaby Rudge was Dickens's fifth novel, and was published in 1841. The plot is extremely intricate. Barnaby is a poor half-witted lad, living in London toward the close of the eighteenth century, with his mother and his raven Grip. His father had been the steward of a country gentleman named Haredale, who was found murdered in his bed, while both his steward and his gardener had disappeared. The body of the steward, recognizable only by the clothes, is presently found in a pond. Barnaby is born the day after the double murder. Affectionate and usually docile, credulous and full of fantastic imaginings, a simpleton but faithful, he grows up to be liked and trusted. His mother having fled to London to escape a mysterious blackmailer, he becomes involved in the famous "No Popery" riots of Lord George Gordon in 1780, and is within an ace of perishing on the scaffold. The blackmailer, Mr. Haredale the brother and Emma the daughter of the murdered man, Emma's lover Edward Chester, and his father, are the chief figures of the nominal plot; but the real interest is not with them but with the side characters and the episodes. Some of the most whimsical and amusing of Dickens's character-studies appear in the pages of the novel; while the whole episode of the gathering and march of the mob, and the storming of Newgate (quoted in the LIBRARY), is surpassed in dramatic intensity by no passage in modern fiction, unless it is by Dickens's own treat-

ment of the French Revolution in the "Tale of Two Cities." Among the important characters, many of whom are the authors of sayings now proverbial, are Gabriel Varden, the cheerful and incorruptible old locksmith, father of the charming flirt Dolly Varden; Mrs. Varden, a type of the narrow-minded zealot, devoted to the Protestant manual; Miss Miggs, their servant, mean, treacherous, and self-seeking; Sim Tappertit, an apprentice, an admirable portrait of the half-fool, half-knave, so often found in the English servile classes half a century ago; Hugh the hostler and Dennis the hangman; and Grip the raven, who fills an important part in the story, and for whom Dickens himself named a favorite raven.

Browning, Elizabeth Barrett, Letters of. Edited by Frederic G. Kenyon. (2 vols., 1897.)

This definitive presentation of Mrs. Browning's character and career is a selection from a very large mass of letters collected by Mr. Browning, and now used with the consent of R. Barrett Browning. It is made a chronicle, and practically a life, by the character of the letters and the addition of connecting links of narrative. The letters give an unusually full and interesting revelation of Mrs. Browning's character, and of the course of her life. The absence of controversy, of personal ill-feeling of any kind, and of bitterness except on certain political topics, is noted by the editor as not the result of any excision of passages, but as illustrating Mrs. Browning's sweetness of temperament. The interest of the work as a chapter of life and poetry in the nineteenth century is very great.

Bronte, Charlotte, Life of, by Mrs. Gaskell, was published in 1857, two years after the death of the author of "Jane Eyre." It has taken rank as a classic in biographical literature, though not without inaccuracies. Its charm and enduring quality are the result of its ideal worth. It is a strong, human, intimate record of a unique personality, all the more valuable because biased by friendship. A biography written by the heart as well as the head, it remains for that reason the most vital of all lives of Charlotte Brontë. A mere scrap-book of facts goes very little way toward explaining a genius of such intensity.

Bronte, Charlotte, and her Circle, by Clement K. Shorter, was published in 1896. It is not a biography, but a new illumination of a rare personality, through an exhaustive collection of letters written by, or relating to, the novelist of Haworth. In the preface the editor writes: "It is claimed for the following book of some five hundred pages that the larger part of it is an addition of entirely new material to the romantic story of the Brontës." This material was furnished partly by the Rev. Arthur Bell Nicholls, Charlotte's husband, and partly by her lifelong friend Miss Ellen Nussey.

The arrangement of the book is calculated to assist the reader to a clearer understanding of Charlotte Brontë's life. A chapter is given to each person or group of persons in any way closely related to her. Even the curates of Haworth are not overlooked. Yet the editor's discrimination is justified in every instance by letters relating directly to the person or persons under consideration. The entire work is a most interesting and significant contribution to the ever-growing body of Brontë literature.

Personal Recollections of Mary Somerville, WITH SELECTIONS FROM HER CORRESPONDENCE, by her daughter Martha Somerville.

Never has the simplicity of true greatness been more clearly shown than in the life of Mary Somerville, the life of a woman entirely devoted to family duties and scientific pursuits; whose energy and perseverance overcame almost insuperable obstacles at a time when women were excluded from the higher branches of education by prejudice and tradition; whose bravery led her to enter upon unknown paths, and to make known to others what she acquired by so courageous an undertaking. After a slight introduction concerning her family and birth, which took place December 26th, 1780, the 'Recollections' begin in early childhood and continue to the day of her death. She lived to the ripe old age of ninety-two, preserving her clearness of intellect to the end; holding fast her faith in God, which no censure of bigot, smile of skeptic, or theory of science could shake; adding to the world's store of knowledge to her final day,—her last work being the revision and completion of a treatise on the 'Theory of

Differences'; and leaving behind for the benefit of the new generation annals of a life so wonderful in its completed work, so harmonious in its domestic relations, so unassuming in its acceptance of worldly distinctions, that the mere reading of it elevates and strengthens.

There are charming descriptions of childhood days in the Scottish home of Burntisland; days of youth when she arose after attending a ball to study at five in the morning; a delicate reticence concerning the first short-lived marriage with her cousin Craig, succeeded by the truer union with another cousin, the "Somerville" of whom she speaks with much tenderness; domestic gains and losses, births and deaths; the beginnings, maturings, and successes of her work; trips to London and the Continent; visits to and from the great; the idyllic life in Italy, where she died and is buried; loving records of home work and home pleasures; sorrows bravely met and joys glorified,—all told with the unaffectedness which was the keynote to her amiable character. Little information is given of the immense labor which preceded her famous works. The woman who, as Laplace said, was the only woman who could understand his work, who was honored by nearly every scientific society in the world, whose mind was akin to every famous mind of the age, so withdraws her individuality to give place to others, that the reader is often inclined to forget that the modest writer has other claims to notice than her intimate acquaintance with the great. And as in many social gatherings she was overlooked from her modesty of demeanor; so in these 'Recollections,' pages of eulogy are devoted to the achievements of those whose intellect was to hers as "moonlight is to sunlight," while her own successes are ignored, except in the inserted letters of those who awarded her her due meed of praise, and in the frequent notes of her faithful compiler.

Poetry, the Nature and Elements of, by Edmund Clarence Stedman. The lectures contained in this volume, published in 1892, were delivered by the author during the previous year at Johns Hopkins University, inaugurating the annual lectureship founded by Mrs. Turnbull of Baltimore. Mr. Stedman treats "of the quality and attributes

of poetry itself, of its source and efficacy, and of the enduring laws to which its true examples ever are conformed." Chapter i. treats of theories of poetry from Aristotle to the present day; Chapter ii. seeks to determine what poetry is; and Chapters iii. and iv. discuss, respectively, creation and self-expression under the title of "Melancholia." These two chapters together "afford all the scope permitted in this scheme for a swift glance at the world's masterpieces." Having effected a synthetic relation between the subjective and the objective in poetry, the way becomes clear for an examination of the pure attributes of this art, which form the themes of the next four chapters. Mr. Stedman avoids much discussion of schools and fashions. "There have been schools in all ages and centres," he says, "but these figure most laboriously at intervals when the creative faculty seems inactive." This book constitutes a fitting complement to Mr. Stedman's two masterly criticisms on the "Victorian Poets" and the "Poets of America." The abundance of finely chosen illustrative extracts, and the pains taken by the author to expound every point in an elementary way, make the volume not only delightful reading for any person of literary tastes, but bring into compact shape a fund of instruction of permanent value. Mr. Stedman cheers the reader by his hopeful view of the poetry of the future. "I believe," he declares, "that the best age of imaginative production is not past; that poetry is to retain, as of old, its literary import, and from time to time prove itself a force in national life; that the Concord optimist and poet was sane in declaring that 'the arts, as we know them, are but initial,' that 'sooner or later that which is now life shall add a richer strain to the song.'"

Custom and Myth, by Andrew Lang. (1886.) This book of fifteen sketches, ranging in subject from the Method of Folk-lore and Star Myths to the Art of Savages, illustrates the author's conception of the inadequacy of the generally accepted methods of comparative mythology. He does not believe that "myths are the result of a disease of language, as the pearl is the result of a disease of the oyster." The notion that proper names in the old myths hold the key to their explanation, as Max Müller, Kuhn, Breal, and

many other eminent philologists maintain, Mr. Lang denies; declaring that the analysis of names, on which the whole edifice of philological "comparative mythology" rests, is a foundation of sifting sand. Stories are usually anonymous at first, he believes, names being added later, and adventures naturally grouping themselves around any famous personage, divine, heroic, or human. Thus what is called a Greek myth or a Hindu legend may be found current among a people who never heard of Greece or India. The story of Jason, for example, is told in Samoa, Finland, North America, Madagascar. Each of the myths presented here is made to serve a controversial purpose in so far as it supports the essayist's theory that explanations of comparative mythology do not explain. He believes that folk-lore contains the survivals of primitive ideas common to many peoples, as similar physical and social conditions tend to breed the same ideas. The hypothesis of a myth common to several races rests on the assumption of a common intellectual condition among them. We may push back a god from Greece to Phœnicia, from Phœnicia to Accad, but at the end of the end, we reach a legend full of myths like those which Bushmen tell by the camp fire, Eskimo in their dark huts, and Australians in the shade of the "gunweh,"—myths cruel, puerile, obscure, like the fancies of the savage myth-makers from which they sprang. The book shows on every page the wide reading, the brilliant faculty of generalization, and the delightful popularity and the unfailing entertainingness of this literary "Universal Provider," who modestly says that these essays are "only flint-like flakes from a neolithic workshop."

Art of Poetry, The ("L'Art Poétique"), a didactic poem, by Boileau. The work is divided into four cantos. In the first, the author intermingles his precepts with an account of French versification since Villon, now taking up and now dropping the subject, with apparent carelessness but with real art. The second canto treats of the different classes of poetry, beginning with the least important: eclogue, elegy, ode, epigram, sonnet, etc. The third deals with tragedy, comedy, and the epic. In the fourth, Boileau returns to more general questions. He gives, not rules for writing verse, but precepts addressed to the poet;

and points out the limits within which he must move, if he wishes to become perfect in his art. Although his work is recognized as one of the masterpieces of the age of Louis XIV., Boileau has prejudices that have long been out of date. He ridicules the choice of modern or national subjects by a poet, and would have him confine himself exclusively to the history or mythology of Greece and Rome.

Analysis of Beauty, *The*, an essay on certain artistic principles, by William Hogarth, was published in 1753. In 1745 he had painted the famous picture of himself and his pug-dog Trump, now in the National Gallery. In a corner of this picture appeared a palette bearing a serpentine line under which was inscribed: "The Line of Beauty and Grace." This inscription provoked so much inquiry and comment that Hogarth wrote 'The Analysis of Beauty' in explanation of it. In the introduction he says: "I now offer to the public a short essay accompanied with two explanatory prints, in which I shall endeavor to show what the principles are in nature, by which we are directed to call the forms of some bodies beautiful, others ugly; some graceful and others the reverse." The first chapters of the book deal with Variety, Uniformity, Simplicity, Intricacy, Quantity, etc. Lines and the composition of lines are then discussed, followed by chapters on Light and Shade, on Proportion, and on Action. The 'Analysis of Beauty' subjected Hogarth to extravagant praise from his friends and to ridicule from his detractors. Unfortunately he had himself judged his work on the title-page, in the words "written with a view of fixing the fluctuating ideas of taste." This ambition it was not possible for Hogarth to realize. The essay contains, however, much that is pertinent and suggestive.

Anatomie of Abuses, *The*, by Philip Stubbes, was entered upon the Stationers' Register in 1582-83; republished by the New Shakspere Society in 1877-79 under the editorship of Frederick I. Furnivall.

This most curious work—without the aid of which, in the opinion of the editor, "no one can pretend to know Shakspeare's England"—is an exposure of the abuses and corruptions existing in all classes of Elizabethan society. Written from the Puritan standpoint, it is yet not over-prejudiced nor bigoted.

Little is known of Philip Stubbes. Thomas Nash makes a savage attack on the 'Anatomie' and its author, in a tract published in 1589. Stubbes himself throws some light upon his life, in his memorial account of his young wife, whose "right virtuous life and Christian death" are circumstantially set forth. The editor believes him to have been a gentleman—"either by birth, profession, or both"; to have written, from 1581 to 1610, pamphlets and books strongly on the Puritan side; before 1583 to have spent "seven winters and more, traveling from place to place, even all the land over indifferently." It is supposed that in 1586 he married a girl of fourteen. Her death occurred four years and a half afterwards, following not many weeks the birth of a "goodly man childe." Stubbes's own death is supposed to have taken place not long after 1610.

'The Anatomie of Abuses' was published in two parts. These are in the form of a dialogue between Spudens and Philoponus (Stubbes), concerning the wickedness of the people of Ailgna (England). Part First deals with the abuses of Pride, of Men's and Women's Apparel; of the vices of whoredom, gluttony, drunkenness, covetousness, usury, swearing, Sabbath-breaking, stage-plays; of the evils of the Lords of Misrule, of May-games, church-ales, wakes, feasts, of "pestiferous dancing," of music, cards, dice-tables, tennis, bowls, bear-baiting; of cock-fighting, hawking, and hunting, on the Sabbath; of markets, fairs, and football playing, also on the Sabbath; and finally of the reading of wicked books: the whole being followed by a chapter on the remedy for these evils.

Part Second deals with corruptions in the Temporality and the Spirituality. Under temporal corruptions the author considers abuses in law, in education, in trade, in the manufacture of apparel, in the relief of the poor, in husbandry and farming. He also considers abuses among doctors, chandlers, barbers, apothecaries, astronomers, astrologers, and prognosticators.

Under matters spiritual the author sets forth the Church's sins of omission rather than of commission; but he treats of wrong preferment, of simony, and of the evils of substitution.

The entire work is most valuable, as throwing vivid light upon the manners and customs of the time, especially in

the matter of dress. An entire Elizabethan wardrobe of fashion might be reproduced from Stubb's circumstantial descriptions. Concerning hose he writes:

"The Gally-hosen are made very large and wide, reaching downe to their knees only, with three or four guardes a peece laid down along either hose. And the Venetian hosen, they reach beneath the knee to the gartering place to the Leg, where they are tyed finely with silk points, or some such like, and laied on also with reeves of lace, or gardes as the other before. And yet notwithstanding all this is not sufficient, except they be made of silk, velvet, saten damask, and other such precious things beside."

Anatomy of Melancholy, The, by Robert Burton, is a curious miscellany, covering so wide a range of subjects as to render classification impossible. This torrent of erudition flows in channels scientifically exact. Melancholy is treated as a malady, first in general, then in particular. Its nature, seat, varieties, causes, symptoms, and prognosis, are considered in an orderly manner, with a great number of differentiations. Its cure is next examined, and the various means discussed which may be adopted to accomplish this. Permissible means, forbidden means, moral means, and pharmaceutical means, are each analyzed. After disposing of the scholastic method, the author descends from the general to the particular, and treats of emotions and ideas minutely, endeavoring to classify them. In early editions of the book, there appear at the head of each part, synoptical and analytical tables, with divisions and subdivisions,—each subdivision in sections and each section in subsections, after the manner of an important scientific treatise. While the general framework is orderly, the author has filled in the details with most heterogeneous material. Every conceivable subject is made to illustrate his theme: quotations, brief and extended, from many authors; stories and oddities from obscure sources; literary descriptions of passions and follies; recipes and advices; experiences and biographies. A remarkably learned and laborious work, representing thirty years of rambling reading in the Oxford University Library, '*The Anatomy of Melancholy*' is read today only as a literary curiosity, even its use as a "cram" being out of date with its class of learning.

Demonology and Devil-Lore, by Muncure D. Conway, 1879. In this scholarly history of a superstition, the author has set before himself the task of finding "the reason of unreason, the being and substance of unreality, the law of folly, and the logic of lunacy." His business is not alone to record certain dark vagaries of human intelligence, but to explain them; to show them as the inevitable expression of a mental necessity, and as the index to some spiritual facts with large inclusions. He sees that primitive man has always personified his own thoughts in external personal forms; and that these personifications survive as traditions long after a more educated intelligence surrenders them as facts. He sets himself, therefore, to seek in these immature and grotesque imaginings the soul of truth and reality that once inspired them. From anthropology, history, tradition, comparative mythology and philology; from every quarter of the globe; from periods which trail off into prehistoric time, and from periods almost within our own remembrance; from savage and from cultivated races; from extinct peoples and those now existing; from learned sources and the traditions of the unlearned, he has sought his material. This vast accumulation of facts he has so analyzed and synthesized as to make it yield its fine ore of truth concerning spiritual progress. Related beliefs he has grouped either in natural or historical association; migrations of beliefs he has followed, with a keen sense for their half-obliterated trail; through diversities his trained eye discovers likenesses. He finds that devils have always stood for the type of pure malignity; while demons are creatures driven by fate to prey upon mankind for the satisfaction of their needs, but not of necessity malevolent. The demon is an inference from the physical experience of mankind; the devil is a product of his moral consciousness. The dragon is a creature midway between the two. Through two volumes of difficulties Mr. Conway picks his dexterous way, courageous, ingenious, frank, full of knowledge and instruction, and not less full of entertainment. So that the reader who follows him will find that he has studied a profound chapter of human experience, and has acquired new standards for measuring the spiritual progress of the race.

Ecce Homo, by John Robert Seeley (1865), was a consideration of the life of Christ as a human being. In the preface the author writes:—

“Those who feel dissatisfied with the current conception of Christ, if they cannot rest content without a definite opinion, may find it necessary to do what to persons not so dissatisfied it seems audacious and perilous to do. They may be obliged to reconsider the whole subject from the beginning, and placing themselves in imagination at the time when he whom we call Christ bore no such name, to trace his biography from point to point, and accept those conclusions about him, not which church doctors, or even apostles, have sealed with their authority, but which the facts themselves, critically weighed, appear to warrant. This is what the present writer undertook to do.”

The result of this undertaking was a portrait of Christ as a man, which, whether accurate or not, is singularly luminous and suggestive. The author brought to his task scholarship, historical acumen, above all the power to trace the original diversities and irregularities in a surface long since worn smooth. He takes into account the *Zeitgeist* of the age in which Christ lived; the thousand and one political and social forces by which he was surrounded; and the national inheritances that were his on his human side, with special reference to his office of Messiah. Thereby he throws light upon a character “so little comprehended” as a man. He makes many astute observations, such as this on the source of the Jews’ antagonism to Christ: “They laid information against him before the Roman government as a dangerous character; their real complaint against him was precisely this, that he was *not* dangerous. Pilate executed him on the ground that his kingdom was of this world; the Jews procured his execution precisely because it was not. In other words, they could not forgive him for claiming royalty, and at the same time rejecting the use of physical force. . . . They did not object to the king, they did not object to the philosopher; but they objected to the king in the garb of the philosopher.” The ‘*Ecce Homo*’ produced a great sensation in England and America. Its boldness, its scientific character, combined with its spirituality and reverence for the life of Christ, made

of it a work which could not be overlooked. Newman, Dean Stanley, Gladstone, and others high in authority, hastened to reply to it. The vitality of the work still remains.

Burnet’s ‘History of the Reformation of the Church of England’ (3 vols., 1679, 1681, 1714); and ‘*History of his Own Time*’ (2 vols., 1723, 1734), are English standard books of high character and value. The second of these works is of great intrinsic worth, because without it our knowledge of the times would be exceedingly imperfect. For the first the author was voted the thanks of both houses of Parliament. Burnet was bishop of Salisbury, 1689–1715; and in 1699 he brought out an ‘*Exposition of the Thirty-nine Articles*’ which became a church classic, in spite of high-church objection to his broad and liberal views. He was from early life a consistent representative of broad-church principles, both in politics and divinity. His tastes were more secular than scholastic. Of bishops he alone in that age left a record of able and conscientious administration, and of lasting work of great importance. Although bitterly attacked from more than one quarter on account of the ‘*History of His Own Time*,’ the best judgment to-day upon this work is that nothing could be more admirable than his general candor, his accuracy as to facts, the fullness of his information, and the justice of his judgments both of those whom he vehemently opposed and of those whom he greatly admired. The value of the work, says a recent authority, “as a candid narrative and an invaluable work of reference, has continually risen as investigations into original materials have proceeded.” The best edition of both the Histories is that of the Clarendon Press (1823–33; 1865).

Britain, Ecclesiastical History of by Bæda or Bede. A work doubly monumental (1) in the extent, faithfulness, care in statement, love of truth, and pleasant style, of its report from all trustworthy sources of the history (not merely ecclesiastical) of Britain, and especially of England, down to the eighth century; and (2) in its being the only authority for important church and other origins and developments through the whole period. Bæda was by far the most learned Englishman of his time; one of the greatest writers known to English literature; in a very high sense “the Father of English

History"; an extensive compiler for English use from the writings of the Fathers of the Church; an author of treatises representing the existing knowledge of science; and a famous English translator of Scripture. In high qualities of genius and rare graces of character, he was in the line of Shakespeare. From one of his young scholars, Cuthbert, we have a singularly beautiful story of the venerable master's death, which befell about 735 A. D., when he was putting the last touches to his translation of the Fourth Gospel. From his seventh year, 680, to the day of his death, May 26, 735, he passed his life in the Benedictine abbey, first at Wearmouth and then at Jarrow; but it was a life of immense scholarly and educational activity. A recent authority calls him "the greatest name in the ancient literature of England"; and Green's "History" says of him: "First among English scholars, first among English theologians, first among English historians, it is in the monk of Jarrow that English literature strikes its roots. In the six hundred scholars who gathered round him for instruction, he is the father of our national education." It was in point of view and name only that Bæda's great work was an ecclesiastical history. It covered all the facts drawn from Roman writers, from native chronicles and biographies, from records and public documents, and from oral and written accounts by his contemporaries. It was written in Latin; first printed at Strasburg about 1473; King Alfred translated it into Anglo-Saxon; and it has had several editions and English versions in recent times. The whole body of Bæda's writings, some forty in number, show his unwearied industry in learning, teaching, and writing, his gentle and cultivated feelings, his kindly sympathies, and the singular freshness of mind which gave life and beauty to so many pages of his story of England's past.

Cædmon, "The Revolt of Satan," and other writings, of which only some fragments have been preserved. The interest of Cædmon's name and story justifies taking note of him, although little of his genuine work now exists. His most striking production seems to have given Milton more than a suggestion for his Satan. Mr. George Haven Putnam, in his "Books and their Makers," speaking of the literary monks of England, says:

"The first of the Anglo-Saxon monks to be ranked as a poet appears to have been the cowherd Cædmon, a vassal of the abbess Hilda and a monk of Whitby. Cædmon's songs were sung about 670. He is reported to have put into verse the whole of Genesis and Exodus, and later, the life of Christ and the Acts of the Apostles; but his work was not limited to the paraphrasing of the Scriptures. A thousand years before the time of 'Paradise Lost,' the Northumbrian monk sang before the abbess Hilda 'The Revolt of Satan.' Fragments of this poem discovered by Archbishop Usher, and printed for the first time in 1655, have been preserved, and have since that date been frequently published. Cædmon died in 680 and Milton in 1674." A principal interest of Cædmon's conception of Satan is the character for independence, liberty, rude energy, and violent passion, in which he represents not an infernal, but an Anglo-Saxon ideal. It was largely from following Cædmon that Milton made his Satan not only so lofty a figure, but one of so great interest that we hardly remember his supposed nature.

Historia Britonum, by Geoffrey of Monmouth. The "History of the Britons," by Geoffrey of Monmouth, Bishop of St. Asaph, is a translation from the Cymric into Latin, made about the middle of the twelfth century. Before this, Geoffrey, who was known as a learned man, had translated the prophecies of Merlin; and the story is that he was asked to translate the "Historia Britonum," by Walter Map (or Calenius), who had come upon the manuscript in Brittany.

There is no known manuscript of the original in existence, and we cannot now decide to what extent Geoffrey may have interpolated material of his own. The question is still a mooted one with scholars; though no one now, as in former times, professes to believe that the work is a true record of events.

The "Historia Britonum" occupies the border ground between poetry and history, and from the beginning was read for the delight of the fancy. Students, even at that day, were indignant with its lack of veracity; and good Welshmen scouted it as history. In that day works of imagination were not recognized as having a close connection with history. Yet this very chronicle is the source of one of the purest streams of English

poetry,—that which flows from the story of King Arthur.

As finally arranged, the history is divided into twelve books. In the first, Brut, escaping from Troy, is made the founder of New Troy, or London. In the next two books, various persons are invented to account for the names of English rivers and mountains and places. The fourth, fifth, and sixth books give the history of the Romans and Saxons in Britain; the seventh gives Merlin's prophecy; the eighth tells about Arthur's father, Uther Pendragon; King Arthur is the hero of the ninth and tenth; and the last two give a list of the British kings, and an account of Arthur's victory over Mordred.

In the twelfth century, Alfred of Bevery made an abridgment of this history, but it was not until the eighteenth century that it was translated into English. Geoffrey Gaimar made an early translation into Anglo-Norman verse; and Wace or Eustace made a version in French verse which became very popular.

Although there is probably much truth mingled with the fiction in this chronicle, it is valued now chiefly for the influence which it has had on literature.

Brut, Roman de. A poem in eight-syllable verse, composed by Robert Wace, but indirectly modeled upon a legendary chronicle of Brittany entitled 'Brut y Brenhined' (Brutus of Brittany), which it seems was discovered in Armorica by Walter, archdeacon of Oxford, and translated into Latin by Geoffrey of Monmouth. This translation is declared to have been the source from which Wace drew his materials. He presented his poem to Eleonore of Guyenne in 1155, and it was translated into Anglo-Saxon by Layamon.

The 'Roman de Brut' relates that after the capture of Troy by the Greeks, Æneas came to Italy with his son Ascanius, and espoused Lavinia, daughter of King Latinus; she duly presented a son to him. This son, as well as Ascanius, succeeded to the kingly power; and the throne devolved at last upon Silvius, son of Ascanius. Silvius fell in love with a damsel who died upon giving birth to Brutus, from whom the 'Roman de Brut' takes its name. Brutus was a mighty hunter. One day he had the misfortune to slay his father with a misdirected arrow aimed at a stag, and

forthwith he fled. First he went to Greece, where he delivered the Trojan captives; and next he gained the Armorican Isles, which he conquered, giving them the name of Britain. Afterward he made war upon the king of Poitou, founding the city of Tours, which he named in honor of his son. From Poitou he returned to the Armorican Isles, overcoming the giants in possession of that region, and once more naming it Britain. He immediately founded the city of London, and reigned long and gloriously there.

The narrative now concerns itself with the descendants of Brutus. The adventures of Lear, of Belin, of Brennus who voyaged to Italy, of Cassivellaunus who so bravely resisted Cæsar, of all the bellicose chiefs who opposed the dominion of the Roman emperors, are minutely related. But not until King Arthur is introduced do we meet the real hero of the 'Roman de Brut.' Arthur performs prodigies of valor, is the ideal knight of his order of the Round Table, and finally departs for some unknown region, where it is implied he becomes immortal, and never desists from the performance of deeds of valor. In this portion of the narrative figure the enchanter Merlin, bard to King Arthur, the Holy Grail, or chalice in which were caught the last drops of the Savior's blood as he was taken from the cross; Lancelot of the Lake, so styled from the place in which he was trained to arms; Tristan and his unhallowed love; Perceval and his quest of the Holy Grail. These and other features of the 'Roman de Brut' made it unprecedently popular. It was publicly read at the court of the Norman kings, that the young knights might be filled with emulation; while fair ladies recited it at the bedside of wounded cavaliers, in order that their pain might be assuaged.

Brut, The, a metrical chronicle of early British history, both fabulous and authentic, and the chief monument of Transitional Old English, first appeared not long after the year 1200. Its author Layamon, the son of Leovenath, was a priest, residing at Ernley on the banks of the Severn in Worcestershire. His work is the first MS. record of a poem written after the Conquest in the tongue of the people. The Norman-French influences had scarcely penetrated to the region

where he lived. On the other hand, the inhabitants were in close proximity to the Welsh. The additions that Layamon made to the 'Brut' show how deeply the Arthurian legends had sunk into the minds of the people.

The 'Brut' is a translation, with many additions, of the French 'Brut d'Angleterre' of Wace, which in its turn is a translation of Geoffrey of Monmouth's 'Historia Britonum.' Layamon's version begins thus:—

"There was a priest in the land Who was named Layamon. He was son of Leovenath,—May the Lord be gracious to him!—He dwelt at Ernley, at a noble church Upon Severn's bank. Good it seemed to him, Near Radstone, Where he read book. It came to him in mind, And in his chief thought, That he would of England Tell the noble deeds. What the men were named, and whence they came, Who English land First had, After the flood That came from the Lord That destroyed all here That is found alive Except Noah and Sem Japhet and Cane And their four wives That were with them in the Ark. Layamon began the Journey Wide over this land, And procured the noble books Which he took for pattern. He took the English book that Saint Bede made, Another he took, in Latin, That Saint Albin made, And the fair Austin Who brought baptism in hither; the third book he took, Laid there in the midst, That a French clerk made, Who was named Wace, Who well could write, and he gave it to the noble Eleanor that was Henry's Queen, the high King's. Layamon laid down these books and turned the leaves. He beheld them lovingly."

The 'Brut' contains, however, few traces of Bede's chronicle. It follows Wace closely, but amplifies his work and adds to it. Some of the additions are concerned with the legendary Arthur. Layamon's most poetical work is found in them. The beautiful legends of the great king seem to have appealed powerfully to his imagination and to his sympathies as a poet. He makes Arthur say in his dying speech:—

"I will fare to Avalun, to the fairest of all maidens, to Argante the Queen, an elf most fair, and She shall make my wounds all sound; make me all whole with healing draughts. And afterwards I will come again to my kingdom, and dwell with the Britons with Mickle Joy."

Colin Clout (or **Colyn Cloute**), by John Skelton. This satire of the early British poet (fl. 1460?–1526) was a vigorous pre-Reformation protest against the clergy's lack of learning and piety, disregard for the flock,—

"How they take no heed
They're sely shope to fede,"—

and gross self-indulgence. It was written in from four to six syllable rhymes and even double rhymes, whose liquid though brief measures served their eccentric author's purpose: a form since designated as Skeltonical or Skeltonian verse. The poet employed various other verse forms: often the easily flowing seven-line stanzas of his true parent in the poet's art, Chaucer, dead less than a hundred years, with only the inferior Lydgate notable between. Like Chaucer, he helped to establish and make flexible the vernacular English tongue. But though in holy orders, and sometime rector of the country parish of Diss, he was believed to wear his clerical habit rather loosely, like the Holy Clerk of Copmanhurst, Friar Tuck, whose "Pax Vobiscums" had been silent now for two generations. Under Henry VII. Skelton had been tutor to his second son, Henry, who succeeded to the throne; and though his satires, published in both reigns, often hit the sins and follies of the court, he was not seriously molested by these monarchs. But in 'Colin Clout' he sped more than one clothyard shaft of wit at Wolsey; and at last in 'Speke, Parrot,' and 'Why Come Ye Not to Court,' so assailed the prelate's arrogant abuse of power that he found it prudent to take sanctuary with Bishop Islip in Westminster Abbey: and there he died and was buried "in the chancel of the neighboring church of St. Margaret's," says Dyce. His most famous poem gets its title from the rustic personage supposed to be speaking through it:—

"And if ye stand in doubt
Who brought this ryme about,
My name is Colyn Cloute."

The surname is clearly suited to the ostensibly dull-witted clown of the satire; and the Colin is modified from Colas, short for Nicolas or Nicholas, a typical proper name. This dramatic cognomen was copied by several poets of the following reign, Elizabeth's,—her favorite Edmund Spenser using it to designate himself in pastoral poems, and rendering

it once more famous as a poem-title in 'Colin Clout's Come Home Again.'

Caleb Williams, by William Godwin (1794), a curious, rambling, half sensational and half psychological story, met with immediate popularity, and furnished the suggestion of the well-known play 'The Iron Chest.' Caleb, a sentimental youth, who tells his own story, is the secretary of a Mr. Falkland, a gentleman of fortune, cold, proud, and an absolute recluse. Caleb learns that his patron had once been a favorite in society; his retiring habits dating from his trial some years earlier for the murder of one Tyrrel, a man of bad character, who had publicly insulted him. Falkland having been acquitted, two laborers, men of excellent reputation, both of whom had reason to hate the knavish Tyrrel, have been hanged on circumstantial evidence. Caleb, a sort of religious Paul Pry, is convinced that Falkland is the murderer, and taxes him with the crime. Falkland confesses it, but threatens Caleb with death should he betray his suspicions. The frightened secretary runs away in the night; is seized, and charged with the theft of Mr. Falkland's jewels, which are found hidden among his belongings. He escapes from jail only to fall among thieves, is re-arrested, and makes a statement to a magistrate of Falkland's guilt, a statement which is not believed. The trial comes on; Falkland declines to prosecute, and the victim is set at liberty. Falkland, whose one idea in life is to keep his name unspotted, then offers to forgive Caleb and assist him if he will recant. When he refuses, his enemy has him shadowed, and manages to hound him out of every corner of refuge by branding him as a thief. Caleb, driven to bay, makes a formal accusation before the judge of assizes and many witnesses. Falkland, in despair, acknowledges his guilt, and shortly after dies, leaving Caleb—who, most curiously, has passionately loved him all this time—the victim of an undying remorse.

Heredity: A PSYCHOLOGICAL STUDY OF ITS PHENOMENA, LAWS, CAUSES, AND CONSEQUENCES, by Th. Ribot. (English edition, 1875.) Heredity, as the famous French biologist defines it, is that biological law by which all beings endowed with life tend to repeat themselves in their descendants; that law

which is for the species what personal identity is for the individual, and by whose working Nature ever copies and imitates herself. Many ages of thoughtful observation and analysis have wrought at the physical or physiological basis and expression of this law. M. Ribot's 'Heredity,' like his 'Contemporary English Psychology,' is an endeavor to explain its psychological side. Passing from the familiar but interesting subject of the heredity of the external structure, which may insist on the reappearance of a bent finger or a shortened ear-lobe in the fifth generation, he asserts that internal conformations are equally certain of reproduction as are the tendencies to morbid condition of these internal organs. This heredity occurs also in the nervous system, in the fluids of the organism, in personal characteristics,—as in the tendency to long or short life, to fecundity, to immunity from contagious diseases, to motor energy, to loquacity or taciturnity, to anomalies of organization, individual habits, even to accidental variations. These physiological facts being admitted, the argument goes on to consider the nature and heredity of Instinct, the heredity of the Senses, of Memory, of the Imagination, of the Intellect, the Sentiments, the Passions, the Will, of Natural Character, and of Morbid Psychological Conditions. A great mass of undisputed facts and experiences being collected, M. Ribot deduces his Laws. Part Third contains a luminous exposition of the Causes of hereditary psychic transmission, and Part Fourth, the most interesting of all, a statement of the Consequences, physiological, moral, and social. In conclusion, M. Ribot's psychological reasoning coincides with the physical theory that nothing once created ceases to be, but merely undergoes transformation into other forms. Hence, in the individual, habit; in the species, heredity. What, in one statement, is conservation of energy, is, in another, universal causality. And as to the endless question of the conflict between free will and fate, or mechanism, he suggests that if we were capable of occupying a higher standpoint, we should see that what is given to us from without as science, under the form of mechanism, is given us from within as aesthetics or morals, under the form of free will.

No more fascinating, stimulating, or instructive volume than this upon a vital subject hedged about with difficulties, has been given to the world.

Bridgewater Treatises, The, were the result of a singular contest in compliance with the terms of the will of the Earl of Bridgewater, who died in 1829. He left £8000 to be paid to the author of the best treatise on 'The Power, Wisdom, and Goodness of God, as manifested in the Creation.' The judges decided to divide the money among the authors of the eight following treatises:—'The Adaptation of External Nature to the Moral and Intellectual Constitution of Man,' by Dr. Thomas Chalmers, 1833; 'Chemistry, Meteorology, and the Function of Digestion,' by William Prout, 1834; 'History, Habits, and Instincts of Animals,' by William Kirby, 1835; 'Geology and Mineralogy,' by Dean (William) Buckland, 1836; 'The Hand . . . as Evincing Design,' by Sir Charles Bell, 1833; 'The Adaptation of External Nature to the Physical Condition of Man,' by John Kidd, M. D., 1833; 'Astronomy and General Physics,' by William Whewell, 1833; 'Animal and Vegetable Physiology,' by Peter Mark Roget, 1834. All these essays were published as Tracts for the Times; and have had an enormous circulation, and no small influence in the modification of modern thought.

Cambridge Described and Illustrated: Being a Short History of the Town and University. By Thomas Dinham Atkinson. With Introduction by John Willis Clark. (1897.) A very complete, interesting, and richly illustrated account of the English town and university, which has been in some respects even more than Oxford a seat of literature, as well as education, in England. To American readers especially, the work is of importance because of the extent to which Cambridge University graduates were leaders in the planting of New England. The story of the old town opens many a picture of early English life and that of the great group of famous colleges which constitute the university; and supplies chapters in the history of English culture peculiarly rich in interest, from the fact that Cambridge has so largely stood for broad and progressive views, while Oxford has until recently represented narrow conservatism.

The Adventures of Francois: Foundling, Thief, Juggler, and Fencing Master during the French Revolution. By S. Weir Mitchell. A romance of the French Revolution, of special interest and value for its picture of the lower life of Paris during the period known as that of the Terror. Its hero is not a creature of fiction, but a real personage, and Dr. Mitchell's pages tell a story based upon genuine historical information. In his earlier book, 'A Madeira Party,' the fine tale, 'A Little More Burgundy,' should be read for the light that it throws upon the scene of Francois's adventures. Admirable illustrations contribute to the interest of Dr. Mitchell's singularly effective novel.

Callista: A Sketch of the Third Century, by John Henry Newman. Cardinal Newman tells us that this is an attempt to imagine, from a Catholic point of view, the feelings and mutual relations of Christians and heathen at the period described. The first few chapters were written in 1848, the rest not until 1855. The events here related occur in Proconsular Africa; giving opportunity for description of the luxurious mode of life, the customs and ceremonies, then and there prevailing. Agellius, a Christian, loves Callista, a beautiful Greek girl, who sings like a Muse, dances like a Grace, and recites like Minerva, besides being a rare sculptor. Jucundus, uncle to Agellius, hopes she may lead him from Christianity; but she wishes to learn more concerning that faith. Agellius, falling ill, is nursed by Cyprian, bishop of Carthage, who is in hiding. A plague of locusts comes. Frenzied by their devastations and the consequent famine, the mob rises against the Christians. Agellius is summoned to his uncle for safety. Callista, going to his hut to warn him, meets Cyprian, who gives her the Gospel of St. Luke. While they discourse, the mob approaches, and they are captured. Cyprian and Agellius, however, are helped to escape. Callista studies St. Luke and embraces Christianity. She refuses to abjure her religion, is put to death by torture, is canonized, and still works miracles. Her body is rescued by Agellius and given Christian burial. Her death proves the resurrection of the church at Sicca where she died: the heathen said that her history affected them with constraining force. Agellius becomes a bishop, and is likewise martyred and sainted.

Georgics, The, by Virgil. This great work, admittedly the masterpiece of didactic poetry, and considered by many superior to the *Aeneid* in style, was begun, probably at the request of Maecenas, in 717, and completed in 724 A. U. C. It is divided into four books. The first treats of agriculture; the second of trees; the third of the raising of cattle; and the fourth of bees. Virgil has utilized the writings of all the authorities on agriculture and kindred subjects in the Greek and Roman world. Thus, besides the 'Economica' of Xenophon, the works of the Carthaginian Mago, translated by order of the Senate, and those of Cato and Varro, he consulted the 'Phenomena' of Aratos for the signs of the weather, those of Erastothenes for the celestial zones, the writings of Democritus for the revolution of the moon; and so admirably are all his materials used with his own poetic inspiration, that precept and sentiment, imagination and reality, are merged in one complete and harmonious unity. No matter how exact or technical the nature of the teaching, it is never dry. An image introduced with apparent carelessness vivifies the coldest formula: he tells the plowman he must break up the clods of his field and harrow it again and again, and then at once shows him golden-haired Ceres, who looks down on him from the Olympian heights with propitious eyes. Besides mythology, which the poet uses with great reserve, he finds in geography resources that quicken the reader's interest. Tmolus, India, the countries of the Sabaeans and Chalybes, enable him to point out that every land, by a secret eternal law, has its own particular products; and to predict to the husbandman that if he follow good counsels, a harvest as bounteous as that which arouses the pride of Mysia or Gargarus shall reward his toil. The episodes and descriptions scattered through the poem are of surpassing beauty. Among them may be mentioned: the death of Cæsar, with the prodigies that accompanied it, at the end of the first book; in the second, the praise of Italy, its climate and its flocks and herds; the pride and greatness of Clitumnus, with her numerous cities, her fine lakes, as broad and as terrible in their fury as seas, with her robust population and great men who gave to Rome the empire of the world; and, as a pendant to

this sublime picture, the fresh, idyllic delineation of country life and the happiness of rustic swains, if they only knew, *sua sic bona norint!* then, at the end of the third book, the splendid games and the magnificent temple of white marble he proposes to raise to Augustus; the description of the pest that devastated the pasture-lands of Noricum, unrivaled for elegance and pathos; and the touching story of the love of Orpheus and Eurydice with which the poem concludes.

Cæsar: A sketch, by James Anthony Froude. (1880.) A life of the great soldier, consul, and dictator of Rome,—a general and statesman of unequaled abilities, and an orator second only to Cicero. Mr. Froude calls his book a sketch only, because materials for a complete history do not exist. Cæsar's career of distinction began in 74 B. C., later than Cicero's, and ended March 15th, 44 B. C., nearly two years before the death of Cicero. The fascinations of style in Mr. Froude's brilliant picture of Cæsar are not equally accompanied with sober historical judgment. As in his other works, he exaggerates in drawing the figure of his hero. He is to be listened to, not for a verdict but a plea.

Cæsars, The Lives of the First Twelve, by Caius Suetonius, 130-135 A. D. A book of biographies of the Roman emperors from Julius Cæsar to Domitian; and largely a book of anecdotes, mere personal facts, and, to no small extent, scandal, much of which may have been fiction. It throws hardly any light on the society of the time, the character and tendencies of the period; but gives the twelve personal stories with a care in regard to facts and a brevity which makes every page interesting. The first six are much fuller than the last six. In none of them is there any attempt at historical judgment of the characters whose picture is drawn. We get the superficial view only, and to no small extent the view current in the gossip of the time. A fair English translation is given in the Bohn Classical Library.

Brutus; or, Dialogue concerning Illustrious Orators, by Cicero. The work takes its title from Brutus, who was one of the persons engaged in the discussion. The author begins by expressing his sorrow for the death of Hortensius,

and the high esteem in which he held him as a speaker. Still he feels rather inclined to congratulate him on dying when he did, since he has thus escaped the calamities that ravage the republic. Then he explains the occasion and the object of this dialogue, which is a complete history of Latin eloquence. He relates the origin of the art of oratory among the Romans, its progress, and its aspect at different epochs; enters into an elaborate criticism of the orators that have successively appeared; and gives, in an informal sort of way, rules for those who seek to excel in the oratorical art, and lays down the conditions without which success is impossible. The work is at once historical and didactic, and embraces every variety of style: being at one time simple and almost familiar, at another almost sublime; but always pure, sweet, and elegant.

Cicero, Marcus Tullius, *The Life of.*

By William Forsyth. (2 vols., 1863.) A chapter of personal history, and of the story of classical culture, in the first half of the last century before Christ, of great interest and value. It deals not only with the orator and statesman, and the public affairs in which he played so great a part, but with Cicero as a man, a father, husband, friend, and gentleman, and with the culture of the time, of which Cicero was so conspicuous a representative. The picture serves particularly to show along what lines moral and religious development had taken place before the time of Christ. Cicero's public career covered the years 80-43 B.C., and within these years fell the career of Caesar.

Gleanings in Buddha Fields, by Lafcadio Hearn, (1897,) the sub-title being 'Studies of Hand and Soul in the Far East.' Of its eleven chapters, two are travel sketches, describing trips to Kyoto and Osaka, with additions of much versatile information. Japanese art and folksong are treated with affectionate care, while a discussion of certain phases of Shintoism and Buddhism unfolds them from within, the chapter on Nirvana showing deep reflection, and marvelous beauty of phrase. The story of 'The Rebirth of Katsugoro' is of unusual value and interest as belonging to the native literature of Japan. A translation of a series of documents dating back to the early part of the nineteenth century, it reflects the

feudal Japan which is now passed away, and illustrates the "common ideas of the people concerning pre-existence and rebirth." Mr. Hearn's knowledge of, and sympathy with, his subject seem inexhaustible.

Ecclesiastical Polity, The Laws of, by Richard Hooker. (1593-97.) A learned and broadly rational treatise on the principles of church government, the special aim of which was to prove, against the Puritanism of the time, that religious doctrines and institutions do not find their sole sanction in Scripture, but may be planned and supported by the use of other sources of light and truth; and that in fact the Scriptures do not supply any definite form of church order, the laws of which are obligatory. The course of church matters under Queen Elizabeth had so completely disregarded the views and demands of the Puritans as to give occasion for a work representing other and wider views; and Hooker's genius exactly fitted him to supply a philosophical and logical basis to the Elizabethan church system. Of the eight books now found in the work, only four were published at first; then a fifth, longer by sixty pages than the whole of the first four, in 1597; and three after his death (November 2d, 1600),—the sixth and eighth in 1648, and the seventh in 1617. The admirable style of the work has given it a high place in English literature; while its breadth of view, wealth of thought, and abundant learning, have caused it to increase in favor with the advance of time.

Greatest Thing in the World, The, by Henry Drummond, takes both theme and title from 1 Cor. xiii., wherein (R.V.) Love is declared to be the greatest of the three Christian graces.

The author treats Love as the supreme good; and following St. Paul, contrasts it favorably with eloquence, prophecy, sacrifice, and martyrdom. Then follows the analysis: "It is like light. Paul passes this thing, Love, through the magnificent prism of his inspired intellect, and it comes out on the other side broken up into its elements."

"The Spectrum of Love has nine ingredients:—

Patience—"Love suffereth long."

Kindness—"And is kind."

Generosity—"Love envieth not."

Humility—"Love vaunteth not itself, is not puffed up."

Courtesy—"Doth not behave itself unseemly?"

Unselfishness—"Seeketh not her own."

Good Temper—"Is not easily provoked."

Guilelessness—"Thinketh no evil."

Sincerity—"Rejoiceth not in iniquity, but rejoiceth in the truth."

The author then declares that Love comes by induction—by contact with God; that it is an effect,—“we love because He first loved us.”

The closing chapter dwells upon the lasting character of Love (1 Cor. xiii: 8), and asserts its absolute supremacy—"What religion is, what God is, who Christ is, and where Christ is, is Love."

Fair God, The, by Lew Wallace, 1873, passed through twenty editions in ten years. It is a historical romance of the conquest of Mexico by the Spaniards, its scene laid upon Aztec soil, in the early part of the sixteenth century. The title is derived from Quetzalcoatl, “the fair god,” the Aztec deity of the air. Descriptions of the religion and national customs are pleasantly interwoven with the plot. The Emperor Montezuma is drawn as a noble but vacillating prince, whom the efforts of nobles and people alike fail to arouse to a determined opposition to the invading Cortez. At first thinking that the Spaniards are gods, he insists upon welcoming them as guests, ignoring the protests of his subjects, and even permitting himself to be craftily shut up, a voluntary prisoner, in the quarters of the Spaniards. Guatamozin, nephew and son-in-law to Montezuma, mighty in arms as wise in counsel, organizes the Aztecs for the overthrow of the Spaniards. A fierce conflict rages for many days. Toward its close the melancholy Montezuma appears upon the prison wall. Before all the people Guatamozin sends a shaft home to the breast of his monarch, who lives long enough to intrust the empire to his slayer, and also free him from blame for his death, explaining that the shaft had been aimed at his (Montezuma's) own request. The Aztec army now rallies, and the Spaniards yielding at length to starvation, disease, and superior numbers, leave the empire. Too shattered to regain its former vigor, even under the wise rule of Guatamozin, the State gradually totters to its eventual fall,

a catastrophe which the author indicates but does not picture.

Our Village, by Mary Russell Mitford, was one of the first books written which show the poetry of every-day life in the country; and Miss Mitford may fairly be called the founder of the school of village literature. There is no connected story, but the book contains a series of charming sketches of country scenes and country people. The chronicler wanders through the lanes and meadows with her white greyhound May-flower, gossips about the trees, the flowers, and the sunsets, and describes the beauty of English scenery. The chapters on The First Primrose, Violetting, The Copse, The Wood, The Dell, and The Cowslip Ball, seem to breathe the very atmosphere of spring; while others tell interesting stories about the people and village life. In her walks, the saunterer is accompanied by Lizzy, the carpenter's daughter, a fascinating baby of three, who trudges by her side, and is a very entertaining companion. Descriptions of the country are dwelt on more frequently than descriptions of the people, but there is a capital sketch of Hannah Bint,—who showed great judgment in setting up as a dairy-woman when only twelve years old,—besides various short discourses on schoolboys, farmers, and the trades-people of the town. The scenes are laid in “shady yet sunny Berkshire, where the scenery, without rising into grandeur or breaking into wildness, is so peaceful, so cheerful, so varied, and so thoroughly English.” The first series of sketches in ‘Our Village’ appeared in 1824.

Margaret Ogilvy, by J. M. Barrie. This is Barrie's loving tribute (published in 1896) to the memory of his fond mother, who, according to an old Scotch custom, was called by her maiden name, Margaret Ogilvy. “God sent her into the world,” he says, “to open the minds of all who looked to beautiful thoughts.” Margaret was a great reader; she would read at odd moments, and complete, the ‘Decline and Fall’ in a single winter. It was her delight to learn scraps of Horace from her son, and then bring them into her conversation with “colleged men.”

Barrie, after leaving the university, enters journalism, and his proud mother cherishes every scrap he has written.

She laughs when she sees the title of 'An Auld Licht Community' in a London paper, and is eager to know if her son receives pay for such an article, being greatly amazed to learn that this is the best remunerated of all his writing. "It's dreary, weary, up-hill work, but I've wrastled through with tougher jobs in my time, and please God, I'll wrastle through with this one," said a devout lady to whom some one had presented one of Barrie's books. He feared that his mother wrestled with his writings in the same spirit.

Margaret was a great admirer of Carlyle, but her verdict of him was "I would rather have been his mother than his wife." She always spoke of "that Stevenson" with a sneer, but could not resist reading 'Treasure Island' and his other books. Barrie asks, "What is there about the man that so infatuates the public?" His mother's loyal reply is, "He takes no hold of me; I would hantle rather read your books." Margaret is greatly pleased and very proud to find herself so often depicted in her son's books. She affects not to recognize it, but would give herself away unconsciously. She says, chuckling, "He tries to keep me out, but he canna; it's more than he can do."

At the ripe age of seventy-six, Margaret Ogilvy peacefully passed away. Her last words were "God" and "love"; and her son adds, "I think God was smiling when he took her to him, as he had so often smiled at her during these seventy-six years."

SHIPS THAT PASS IN THE NIGHT, by Beatrice Harraden. This sad little story achieved notoriety when it was published in 1894, largely on account of its taking title. The scene is laid in a Swiss winter-resort for consumptives. Bernardine, a pathetic worn-out school-teacher, of the new-woman type, who has had hitherto little human interest, finds herself one of the 250 guests of the crowded Kurhaus at Petershof. Her neighbor at table is Robert Allitsen, a man whom long illness and pain have rendered so brusque and selfish, that he goes by the name of the "Disagreeable Man." He declares that he has no further duties towards mankind, having made the one great sacrifice, which is the prolonging, for his mother's sake, of a wearisome and hopeless existence.

These two people strike up a close comradeship, and Bernardine discovers unsuspected depths of kindness and tenderness under the gruff exterior of the Disagreeable Man. Her own nature is insensibly softened and enriched by the sight of the suffering around her. At the end of the winter Bernardine's health is re-established, and she returns to the old second-hand book-shop where she lives with her uncle. Robert Allitsen parts from her with scarcely a word; but when she has gone, he pours out in a beautiful letter all the love he feels for her, and has fought so hard against. The letter is never sent. Bernardine confides to her old uncle her love for this man. In the meantime Mrs. Allitsen, his mother, has died; and shortly after, Robert Allitsen appears in the old book-shop. Bernardine requires him to continue the sacrifice now for her sake. That same day she is killed by an omnibus; and the "Disagreeable Man" goes back to Petershof to live out his lonely life. A sad picture is given of the thoughtlessness of the caretakers who accompany the invalids.

BUT YET A WOMAN, by Arthur Shurburne Hardy, is a romance of real life, its scene laid mainly in Paris during the time of the Second Empire. Renée Michael, a fair young girl destined to be a *religieuse*, shares the home and adorns the salon of her elderly bachelor uncle, M. Michael. They enjoy the friendship of M. Lande, and his son, Dr. Roger Lande. The four, together with Father Le Blanc, a kindly old curé, and Madame Stephanie Milevski, make up a congenial house party at M. Michael's summer home on Mt. St. Jean. Stephanie, the half-sister of her host, is the young widow of a Russian nobleman who has died in exile. She was associated with the eminent journalist M. De Marzac in the Bourbon restoration plot, and became the object of his ardent though unrequited love. Her affection is for Dr. Roger Lande; but he loves Renée, and not in vain. Stephanie induces M. Michael to allow her to take Renée on a journey to Spain. Upon the eve of their departure, De Marzac, angered by Stephanie's continued denial of his suit, accuses her of taking Renée to Spain in order to prevent Roger from wooing her until the time set to begin her novitiate shall have arrived. The unravelling of this situation

makes an excellent story. The book, published in 1883, is written with charming delicacy of treatment, and conceived entirely in the French spirit.

Dialogues of the Dead, by George, Lord Lyttelton. Lord Lyttelton is a writer with whom only students of the English language and literature are likely to be familiar. In fact, his only claims to recognition as a littérateur rest upon his 'Observations on the Conversion and Apostleship of St. Paul,' and the 'Dialogues' here presented, which first appeared in 1760. The conversation of the 'Dialogues' shows how thoroughly versed the writer must have been in the history of all times. The ruthless Cortez sneers at the humanitarian efforts of William Penn; Cardinal Ximenes haughtily pulls to pieces the reputation of his rival Wolsey; Boileau and Pope, the satirists, hold a highly instructive conversation upon the merits of their respective literatures; and then comes Charles XII. of Sweden in hot haste to Alexander the Great, with a proposition that they two "turn all these insolent scribblers out of Elysium, and throw them down headlong to the bottom of Tartarus in spite of Pluto and all his guards," because "an English poet, one Pope, has called us 'two madmen.'" Alexander demurs at this Draconic measure, and by a few leading questions, which he answers himself, soon shows the royal Swede that he was only a fool. In connection with this work, it is interesting to note the 'Dialogues des Morts,' by the French free-thinker Fontenelle, and the 'Imaginary Conversations,' by Walter Savage Landor. The first complete edition of Lord Lyttelton's works was published in London in 1776.

Bell of St. Paul's, The, by Walter Besant, is a romance covering in actual development only three months, but going back twenty years or more for a beginning. Lawrence Waller, a typical hero of romance, a young, handsome, rich Australian, comes to London and takes up his residence at Bank Side, in the house of Lucius Cottle. Although they are not aware of the fact, Cottle and his family are cousins to Lawrence's mother; whose husband, an unsuccessful London boat-builder, having emigrated to Australia, has become after thirty years premier of that colony. On the night of his arrival the young Australian sees two lovely

girls rowing out of the sunset,—Althea Indagine, and Cottle's younger daughter Cassie. Althea is the daughter of an unsuccessful and embittered poet, with whom the girl leads a hermit life, seeing no one but the Cottle family and an adopted cousin, Oliver,—whom twenty years before, her uncle Dr. Luttrell had bought from his grandmother for £5, intending to see how far education, kindness, and refined association could eradicate the brutish tendencies in a gipsy child of the worst type. The boy, having become an eminent chemist, displays when opportunity offers the worst characteristics of his race. Lawrence falls in love with Althea; and Oliver Luttrell appears as his rival, having already, unknown to Althea, trifled with the affections of her friend Cassie. In the end Oliver is exposed as a forger, a discovery which deeply pains his foster-father. Like a fairy prince Lawrence comes to the assistance of all his relatives, revealing himself at the most dramatic moment, and shipping most of them to Australia, where there is room for all. The unhappy poet, too, decides to emigrate.

Antonina, by Wilkie Collins. A romance of the fifth century, in which many of the scenes described in the 'Decline and Fall of the Roman Empire' are reset to suit the purpose of the author. Only two historical personages are introduced into the story,—the Emperor Honorius, and Alaric the Goth; and these attain only a secondary importance. Among the historical incidents used are the arrival of the Goths at the gates of Rome, the Famine, the last efforts of the besieged, the Treaty of Peace, the introduction of the Dragon of Brass, and the collection of the ransom,—most of these accounts being founded on the chronicles of Zosimus. The principal characters are Antonina, the Roman daughter of Numarian; Hermanric, a Gothic chieftain in love with Antonina; Goisvintha, sister to Hermanric; Vetrano, a Roman poet; Upius, a pagan priest; Numarian, a Roman Christian, Father of Antonina and a fanatic; and Guillamillo, a priest. This book does not show the intricacy of plot and clever construction of the author's modern society stories; but it is full of action, vivid in color, and sufficiently close to history to convey a dramatic sense of the Rome of Honorius and the closing-in of the barbarians.

Baby's Grandmother, *The*, by L. B. Walford. The heroine of this pleasant story, one of the most fascinating heroines of fiction, is Lady Matilda Wilmot, sister of the Earl of Overton. Married at seventeen, for reasons of policy, to a bad husband, she comes back in her widowhood to her early home, Overton Hall, to live with her two brothers: the elder the little, ugly, shy, kind-hearted Earl; and the younger, the Hon. Edward Lessingham, a handsome, affectionate fellow, not quite as bright as other people, obstinate, headstrong, and very hard to manage, yielding his whims to nobody but his beautiful sister. Lady Matilda has one daughter, a girl as dull and conventional, as puritanic and self-seeking, as her mother is arch, brilliant, and generous. This girl, Lotta, marries (out of the school-room) a young prig, Robert, in every way suited to her. Thus Lady Matilda, at thirty-seven,—beautiful and blooming, full of gayety and fun, ready to help everybody, and rejoicing in her very existence,—finds herself a grandmother. Her son-in-law invites two young Londoners, Mr. Challoner and Mr. Whewell, to stand godfather to the baby. They come down to the country, and both fall in love with Lady Matilda.

The plot of this clever story is remarkably well managed,—trifling causes producing large results, as they do in life. But its great charm and merit lie in its skillful delineation of character, its artistic contrasts, and its delightful and never-flagging sense of humor.

Anne, a novel, by Constance Fenimore Woolson, appeared serially in 1882. It immediately took, and has since maintained, high rank among American novels. The story traces the fortunes, often sad and always varied, of Anne Douglas, a young orphan of strong impulses, fine character, and high devotion to duty. The plot centres in Ward Heathcote's ardent and abiding love for Anne, and her equally constant affection for him. It is managed with much ingenuity, the study of character is close and convincing, and the interest never flags. Like all Miss Woolson's work it is admirably written.

Dreamthorpe: A Book of Essays Written in the Country, by Alexander Smith. A collection of twelve essays, which appeared in 1863, the first prose work of their author. The title is that of the first

essay, and is the name of the imaginary village in which they were written:—"An inland English village where everything around one is unhurried, quiet, moss-grown and orderly. On Dreamthorpe centuries have fallen, and have left no more trace than last winter's snowflakes. Battles have been fought, kings have died, history has transacted itself, but all unheeding and untouched, Dreamthorpe has watched apple-trees redder, and wheat ripen, and smoked its pipe, and rejoiced over its newborn children, and with proper solemnity carried its dead to the church-yard."

"The library is a kind of Greenwich Hospital for disabled novels and romances. Each of the books has been in the wars. The heroes and heroines are of another generation. Lovers, warriors, and villains—as dead to the present generation as Cambyses—are weeping, fighting, and intriguing. It is with a certain feeling of tenderness that I look upon these books: I think of the dead fingers that have turned over the leaves, of the dead eyes that have traveled along the lines."

"Here I can live as I please, here I can throw the reins on the neck of my whim. Here I play with my own thoughts; here I ripen for the grave."

Perhaps no better idea can be given of the rest of the essays than by these quotations. Dreamthorpe—the village of dreams—casts its spell over all of them. The love of quiet, of old books, and reverence for the past, finds its place in them, and if they be dreams, the reader does not care to be awakened.

The titles of the other essays are: 'On the Writing of Essays'; 'Of Death and the Fear of Dying'; 'William Dunbar'; 'A Lark's Flight'; 'Christmas'; 'Men of Letters'; 'On the Importance of Man to Himself'; 'A Shelf in my Bookcase'; 'Geoffrey Chaucer'; 'Books and Gardens'; 'On Vagabonds.'

Don Orsino, by F. Marion Crawford. This book, which was published in 1892, gives a good idea of Rome after the unification of Italy, as the author's purpose is to describe a young man of the transition period. It will probably never attain the popularity of the two earlier Saracinesca stories, because many readers find the plot unpleasant and the ending unsatisfactory. In analysis and development of character, however, and in sparkling dialogue, it far surpasses its predecessors.

Orsino Saracinesca longs for a career, and being rebuffed at home, is attracted by the sympathetic womanliness of Madame Maria Consuelo d'Aranjuez, whose antecedents are mysterious. With the aid of Del Ferice he undertakes some building operations, mortgaging his house in advance. One day he makes love to Madame d'Aranjuez, but soon realizes the shallowness of his emotions. Subsequently constant intercourse renews his affection on a firmer basis, and he wishes to marry her. Though she loves him she leaves Rome, soon writing that a stain on her birth prevents her marrying him. On the day of her refusal he learns that his business is ruined; but Del Ferice renews the contract in terms to which Orsino submits, only to avoid an appeal to his father. Thus he gets more and more into Del Ferice's power, until the united fortunes of the Saracinesca could hardly save him. At this crisis he receives from Maria Consuelo a friendly letter, asking merely that he tell her about himself. This he gladly does, writing freely of his business difficulties. Finally the bank releases him from his obligations, an action inexplicable until the announcement of Consuelo's marriage to Del Ferice. Then Orsino guesses, what he afterwards learns, that she has sold herself to save him. The story moves rapidly, the atmosphere is strikingly Italian, and the various complications are well managed and interesting.

Called Back, by «Hugh Conway» (Frederick John Fargus). Gilbert Vaughn, the hero of this story of mystery, is a young Englishman of fortune, totally blind from cataract. By a curious accident, he strays one midnight into a strange house, mistaking it for his own, and walks in upon a murder. He hears a scuffle and a woman's shrieks, and bursting into the room, stumbles over the body of a man. His keen sense of hearing informs him that there are three other men in the room, and a moaning woman. As he cannot identify them, the men spare his life, and drug him. Found by the police in a suburb, he is identified and taken home. On recovery, he finds no one to believe in his story. Two years later, the cataract is operated upon and he recovers his sight, when he falls in love with and marries a young girl of extraordinary beauty, Pauline March. She is half English, half Italian; her only living relative being an uncle, Dr. Ceneri,

an Italian physician. After his marriage Vaughn discovers that his bride is mentally weak; that she has no memory, and scarcely any comprehension of what passes. The story then becomes complicated, and full of adventures in Italy and Siberia. Extremely sensational in character, and with little literary merit, the graphic force of this story, the rapidity of its movement, its directness, and its skillful suspension of interest, gave it for a season so extraordinary a vogue that it outsold every other work of fiction of its year.

East Angels, a novel, by Constance Fenimore Woolson, 1888. Its setting is "Gracias-à-Dios, a little town lying half asleep on the southern coast of the United States, under a sky of almost changeless blue." The heroine, Edgardia Thorne, the child of a New England mother, but with Spanish blood in her veins, who has lived all her life in the South, is just ripening into womanhood when the story opens. The plot is concerned chiefly with her love-affairs, men of totally different types being thus brought into juxtaposition. Like the author's other novels, "East Angels" lacks the romantic and ideal elements, but it is strong in the delineation of everyday character and incident. It is superfluous to say that the workmanship is excellent and the interest well sustained.

Mehalah, by Sabine Baring-Gould, 1880, is a tale of the salt marshes on the east coast of Essex, England, a strange region, where even at the present day, when this story is dated, superstition is rife. Every character in the book is eccentric, the half-mad Mrs De Witt with her soldier jacket and her odd oaths, Elijah Rebow, the fiery gipsy-beauty Mehalah, or Glory, as she is called. Mehalah loves George De Witt, but quarrels with him about Phoebe Musset. Elijah loves Mehalah, and vows to make her his wife. To do this, he robs her of her savings, burns the house over her head and compels her to seek shelter under his roof with her sick mother. So, among this half-barbarous folk, go on the amenities of life; and the story grows more and more lawless to the end. It is a powerful study of primitive characters, never agreeable, but always absorbing. Its strength is in the skill with which the romancer environs his fierce human

creatures with an equally untamable nature. "Wild, singular, and extraordinary as the conceptions and combinations of the author of '*Mehalah*' are, they are almost, if not entirely, removed from the realm of imagination. It is on this fact that their value and their permanence as literature rest. They are bits of human history, studies of eccentric development, scenes from the comedy of unsophisticated life."

Neighbor Jackwood, by J. T. Trowbridge, an anti-slavery novel, was published in 1856, when its author had been turned into an "anti-slavery fanatic," as he called himself, through seeing the fugitive slave Anthony Burns marched from the Boston court-house to a revenue cutter in waiting for him by the President's orders at Long Wharf, and thus returned by the Commonwealth of Massachusetts to his Virginia bondage. "The story finished, I had," says Mr. Trowbridge, "great trouble in naming it. I suppose a score of titles were considered, only to be rejected. At last I settled down upon '*Jackwood*', but felt the need of joining to that name some characteristic phrase or epithet. Thus I was led to think of this Scriptural motto for the title-page: 'A certain woman went down from Jerusalem to Jericho, and fell among thieves,' which suggested the question, 'Who was *neighbor* unto this woman?' and the answer, '*Neighbor Jackwood.*' And I had my title." Like his juvenile stories, this novel for grown folks is crowded with incident and dialogue,—homely and true to life in part, and in part melodramatic. The heroine, Camille,—a fugitive "white" slave under the alias "Charlotte Woods,"—is sheltered by the Jackwoods in their Green Mountain farmhouse, and meets thereabouts the hero, Hector Dunbury. Their mutual love, darkened by the dangers and distresses which multiply about the path of the fugitive, and almost thwarted by a passionate and unscrupulous rival for the girl's hand, who knows her secret, is happily crowned at last by marriage, though the husband has to purchase his wife from her Southern master. The story was dramatized and played in Northern theatres with some success; sympathy for the maiden overcoming the prejudice against its abolitionist bearing, and the mésalliance of Hector and Camille.

Whip and Spur, by George E. Waring, Jr. This series of interesting personal experiences of the War of the Rebellion was first published in the Atlantic Monthly. It was reprinted in book form in 1875. Colonel Waring was attached to the 4th Missouri Cavalry, and the scene of his service was chiefly in Missouri, Arkansas, Mississippi, and Tennessee. While there is very little fighting recorded, other no less interesting features of the War are related without any attempt at dramatic effect. He tells the stories and paints the characters of various horses that he owned, Vix, Ruby, Wellstein, and Max. The two last chapters give a vivid picture of fox-hunting in England. The volume shows that Colonel Waring is as clever in handling the pen as in managing the great problem of cleaning the streets of a great city.

Ginx's Baby, by John Edward Jenkins, is a satire on the English poor-laws and the administration of sectarian charitable associations. Ginx, a navvy, earning twenty shillings a week, with a wife and twelve children, living in two rooms of a crowded tenement in a squalid district of London, despairs of finding enough to feed another mouth, and declares he will drown the thirteenth when it arrives. He is swerved from his purpose by the offer of the "Sisters of Misery" to take charge of the infant, and Ginx's baby becomes an inmate of a Catholic Home. The child is "rescued" from this Home through the efforts of a Protestant society; this society, through dissensions and lack of funds, turns him over to the parish; parochial law requires his return to the parents: and Ginx finally leaves his baby, then grown to boyhood, on the steps of the Reform Club, and flies the country. Ginx's baby grows up a thief, and ends his life by jumping off Vauxhall bridge, at the spot where his father set out to drown him on the day of his birth. '*Ginx's Baby*' was published anonymously in London in 1871, speedily ran through many editions, was republished in the United States, and excited warm controversy in the press and even in Parliament. It was followed by satires on other phases of social economy, Mr. Jenkins preserving his anonymity for some time under the signature of "*The Author of Ginx's Baby*"; but none of

the other works of this author attained such a vogue or exerted such an undoubted influence upon the direction of social reforms.

Chrysal; or, *The Adventures of a Guinea*, 'containing curious and interesting anecdotes of the most noted persons in every rank of life whose hands it passed through, in America, England, Holland, Germany, and Portugal.' This satirical novel, by Charles Johnstone, an Irishman, was published in 1760. In 'Davis's Olio of Bibliographical and Literary Anecdote,' a key to the characters is presented. The first two volumes of the work were written for the author's amusement. Its popularity induced him to extend it to four volumes.

Chrysal, signifying gold or golden, is the spirit inhabiting a guinea, which passes through many hands, from the prince's to the beggar's. It tells its own story, which is chiefly the adventures of those in whose possession it is for the time being. This curious and now rare work is written in an old-fashioned, ponderous style; and judged by modern standards of melodramatic fiction, is not very readable.

Cycle of Cathay, A, by W. A. P. Martin, 1896. A Chinese cycle, explains the author of this volume, is sixty years, the period covered in the sketches of China here included. Dr. Martin, whom forty-five years of residence qualify to speak with knowledge of that mysterious empire, describes the face of the country, the villages and cities, productions, commerce, language, institutions, beliefs, but above all, the every-day life of the people, and its significance in the general progress of mankind. History is made to explain the present, and the present to throw its light on the future. The tone is, indeed, that of the foreign observer, but an observer who honestly tries to disabuse his mind of Occidental prejudice, and to give an uncolored report. 'A Cycle of Cathay' ranks among the most interesting and valuable of modern books on China.

Kaloolah, a narrative of travel and adventure, by W. S. Mayo, (1849,) purported to be an autobiography of Jonathan Romer. In Africa, where most of the scenes are laid, Jonathan meets Kaloolah, a young slave who belongs to

a mysterious white race inhabiting the interior of Africa. Jonathan purchases her to save her from the horrors of slavery. The two pass through many exciting adventures, finally arriving in Kaloolah's native land, Framazugda, which is said to be located in 32° north latitude, and somewhere between 25° and 30° of east longitude. In this remarkable land, Kaloolah is a princess, of surprising charm both of body and mind, and takes pride in exhibiting to Jonathan the glories of the wondrous city of Killoam, whose unexpected civilization rivals the descriptions of Mr. Rider Haggard's African metropolis. Jonathan determines to renounce America, weds the fair Kaloolah, and becomes a great man in Framazugda. The story is filled with stirring adventure; shipwrecks, pirates, slaves, deserts, enormous reptiles and wild beasts, an endless variety of men and scene, passing rapidly before the eye, while considerable light is cast upon the manners and customs of the peoples whom Romer meets. The whole is couched in dignified language and is pervaded by a spirit of wholesome manliness.

Cabot, John, *The Discoverer of North America, and Sebastian, his Son. A Chapter of the Maritime History of England under the Tudors (1496-1557).* By Henry Harrisse. (1895.) A work of authority for the earliest history of America; especially valuable for its complete recovery of the true Cabot history, and exposure of the false tradition of things done and honors won by Sebastian, the son, who is proved to have grossly falsified the course of events to make himself a far more important figure than he ever was. He did indeed play no small part in the story after his father; but it not only gave no ground for the claims made by him in connection with the work of the father, but left him discredited by notable want of success. The entire history is admirably dealt with by Harrisse, and the story is one of great interest.

Cape Cod, by Henry D. Thoreau: 1865. Until Thoreau arrived to make acquaintance with its hard yet fascinating personality, Cape Cod remained unknown and almost unseen, though often visited and written about by tourists and students of nature. Something in the asceticism, or the directness, or the amazing keenness, of Thoreau's mind brought him into

sympathetic understanding of the thing he saw, and he interpreted the level stretches of shore with absolute fidelity. In these pages the melancholy land looks as "long, lank, and brown" as it looks lying under the gray autumn sky. Nor does he spare any prosaic detail. The salt wholesomeness of his sea breeze does not wholly overcome the offensive flotsam and jetsam drifted up on the sand; but on the other hand, with the simplest means, he communicates what he feels so fully,—the savage grandeur of the sea, and its evanescent and ever-changing loveliness. In this, as in all his other books, Thoreau rises from the observation of the most familiar and commonplace facts, the comparison of the driest bones of observed data, to the loftiest spiritual speculation, the most poetic interpretation of nature. His accuracy almost convinces the reader that his true field was history or science, until some aerial flight of his fancy seems to show him as a poet lost to the Muse. But whatever his gifts, he was above all, as he shows himself in 'Cape Cod,' Nature's dearest observer, to whom she had given the microscopic eye, the weighing mind, and the interpretative voice.

Our New Alaska; or, The Seward Purchase Vindicated, by Charles Hallock, was published in 1886. In the preface, the author explains that the special object of the book is "to point out the visible resources of that far-off territory, and to assist their laggard development; to indicate to those insufficiently informed the economic value of important industries hitherto almost neglected, which are at once available for immediate profit." In thus considering the industrial and commercial aspects of Alaska, the author does not neglect its natural beauties, nor the peculiarities of the inhabitants and their customs. Because of the variety of his observation, the work is never lacking in interest, and the reader is made to share the pleasure of the traveler in his voyage of discovery.

Eikon Basilike: THE TRUE PORTRAITURE OF HIS SACRED MAJESTIE IN HIS SOLITUDES AND SUFFERINGS, by John Gauden, February 9th, 1649. One of the most worthless yet most effective and famous literary forgeries ever attempted. Its author was a Presbyterian divine, bishop of Ex-

eter and Worcester under Charles II. "It got Parson Gauden a bishopric," Carlyle wrote November 26th, 1840. On Thursday, January 4th, 1649, the change of England from a monarchy to a republic, or commonwealth, had been made by the passage in the Commons House of Parliament of three resolutions: (1) That the people are the original of all just power in the State; (2) That the Commons represent that power; and (3) That their enactments needed no consent of king or peers to have the force of law. On Tuesday, January 30th, between two and three p.m., the execution of Charles I. had taken place. Ten days later, February 9th, there was published with great secrecy, and in very mysterious fashion, the small octavo volume of 269 pages, the title of which is given above. The frontispiece to the volume was an elaborate study in symbols and mottoes, in a picture of the king on his knees in his cell looking for a crown of glory. The twenty-eight chapters purporting to have been written by Charles, and to tell the spiritual side of the later story of his life, each began with a fragment of narrative, or of meditation on some fact of his life, and then gave a prayer suited to the supposed circumstances. Not only was the whole scheme of the book a grotesque fiction, but the execution was cheap, pointless, "vapid falsity and cant," Carlyle said, and a vulgar imitation of the liturgy; yet fifty editions in a year did not meet the demand for it; and it created almost a worship of the dead king. It remains a singular example of what a literary forgery can accomplish.

Headlong Hall, by Thomas Love Peacock. Written in 1815, 'Headlong Hall' is a study of typical English life put into the form of numerous detached conversations, discussions, and descriptions. At first it tells how invitations have been sent to a perfectibilian, a deteriorationist, a statu quo-ite, and a reverend doctor who had won the squire's fancy by a learned dissertation on the art of stuffing a turkey. There is a graphic picture of the squire at breakfast. After the arrival of the guests they are taken over the grounds, dined, feted, taken to walk, introduced to the tower, and given a ball. In the interim one of them discovers the skull of Cadwallader and begs possession of it from the old sexton, and being somewhat of a physiologist, follows his discovery with a learned dissertation on the animal man.

The whole story is bright, witty, humorous, devoid of plot, and elaborate in its phrasing. It is engaging as a relic of old English life. Mr. Peacock was born in 1785, and died in 1866. The present is perhaps a little better known than any of his other seven books, though '*Maid Marian*', '*Crotchet Castle*', and '*Nightmare Abbey*' are also to be reckoned among standard, if not classical, English literature. The story is distinguished by a display of varied erudition, and is to some extent, like his other books, a satire on well-known characters and fads of the day.

Crotchet Castle, by Thomas Love Peacock, was published in 1831. Richard Garnett, in his recent edition of the book, says of it that it "displays Peacock at his zenith. Standing halfway between '*Headlong Hall*' and '*Gryll Grange*', it is equally free from the errors of immaturity and the infirmities of senescence." Like the author's other works, '*Crotchet Castle*' is less a novel than a cabinet of human curios which may be examined through the glass of Peacock's clear, cool intellect. It is the collection of a dilettante with a taste for the odd. Yet among these curios are one or two flesh-and-blood characters: Dr. Foliott, a delightful Church-of-England clergyman of the old school, and Miss Susannah Touchandgo, who is very much alive. They are all the guests of Mr. Crotchet of Crotchet Castle. Their doings make only the ghost of a plot. Their sayings are for the delight of Epicureans in literature.

Gryll Grange, by Thomas Love Peacock. The plot of this, as of all of Peacock's novels, is very simple. The heroine is Morgana Gryll, niece and heiress of Squire Gryll, who has persistently refused all offers of marriage, of which she has had many. The hero, Algernon Falconer, is a youth of fortune, who lives in a lonely tower in New Forest, attended by seven foster sisters, and with every intention of continuing his singular mode of life. Morgana and Algernon are brought together by the familiar device of an accident to the lady which compels her to spend several days at the tower. A sub-plot of equal simplicity is given in the love-affairs of Lord Curryfin and Alice Niphet. The most interesting character in the book is the Rev. Doctor Optimian, a lover of Greek and madeira, who serves as a mouthpiece for

the author's reactionary views on modern inventions, reforms, education, and competitive examinations. The material side of his character is summed up in his own words, "Whatever happens in this world, never let it spoil your dinner." '*Gryll Grange*' was Peacock's last novel, having been published in serial form in 1860.

Ravenshoe, by Henry Kingsley. (1862.)

The "*House of Ravenshoe*" in Stonington, Ireland, is the scene of this novel; and the principal actors are the members of the noble family of Ravenshoe. The plot, remarkable for its complexity, has three stages. Denzel Ravenshoe, a Catholic, marries a Protestant wife. They have two sons, Cuthbert and Charles. Cuthbert is brought up as a Catholic and Charles as a Protestant. This is the cause of enmity on the part of Father Mackworth, a dark, sullen man, the priest of the family, who has friendly relations with Cuthbert alone. James Norton, Denzel's groom, is on intimate terms with his master. He marries Norah, the maid of Lady Ravenshoe. Charles becomes a sunny, lovable man, Cuthbert a reticent bookworm. They have for playmates William and Ellen, the children of Norah. Two women play an important part in the life of the hero, Charles,—Adelaide, very beautiful in form and figure, with little depth, and lovely Mary Corby, who, cast up by shipwreck, is adopted by Norah. Charles becomes engaged to Adelaide. The plot deepens. Father Mackworth proves that Charles is the true son of Norah and James Norton, the illegitimate brother of Denzel; and William, the groom foster-brother, is real heir of Ravenshoe. To add to the grief of Charles, Adelaide elopes with his cousin Lord Welter. Charles flees to London, tries grooming, and then joins the Hussars. Finally he is found in London by a college friend, Marston, with a raving fever upon him. After recovery, Charles returns to Ravenshoe. Father Mackworth again produces evidence that not James Norton, but Denzel is the illegitimate son, and Charles, after all, is true heir to Ravenshoe. The union of Charles and Mary then takes place. The book is written in a flashy manner, and contains many bits of piquant humor.

The characters are all interesting, and have a certain bright originality about them.

Fair Barbarian, A, by Frances Hodgson Burnett, appeared in 1881. Like James's 'Daisy Miller,' it is a study of the American girl in foreign surroundings. Miss Octavia Bassett, of Nevada, aged nineteen, arrives with six trunks full of finery, to visit her aunt, Miss Belinda Bassett, in the English village of Slowbridge. The beautiful American soon sets tongues wagging. All the village young ladies wear gowns of one pattern obsolete elsewhere, and chill propriety reigns. Octavia's diamonds and Paris gowns, her self-possession and frank independence, are frowned upon by the horrified mammas, especially when all the young men gather eagerly about her. Octavia, serenely indifferent to the impression she creates at the tea-drinkings and croquet parties, refuses to be awed even by the autocrat of the place, Lady Theobald. Her ladyship's meek granddaughter is spurred by admiration of the American to unprecedented independence. She has been selected to be Captain Barold's wife, but as he does not care for her, she ventures to accept Mr. Burmistone, upon whom her grandmother frowns. Barold meantime is enslaved by the charming Octavia. But he disapproves of her unconventional ways, and considering it a condescension on his part to ally himself with so obscure a family, he proposes with great reluctance, and is astonished to meet a point-blank refusal. In due time, Octavia's father and her handsome Western lover join her; and after a wedding the like of which had never been witnessed at Slowbridge, she says good-by to her English friends. The story is slight, but the character-sketches are amusing, the contrast of national traits striking, and the whole book very entertaining.

Fingal, by James Macpherson, is an 'Ancient Epic Poem, in Six Books,' which appeared in 1762. The poet being a favorite, 'Fingal' had an immense sale. The sources of the poem are the Ossianic materials founded upon the claim that in the third or fourth century there existed, among the remote mountains and islands of Scotland, a people exhibiting all the high and chivalrous feelings of refined valor, generosity, magnanimity, and virtue. That there should exist among them

fragments of poetic ideas which had been handed down through centuries, was calculated to excite national ardor and interest. The subject of the epic is the invasion of Ireland by Swaran, king of Lochlin, Denmark, during the reign of Cormac II., and its deliverance by the aid of the father of Ossian, King Fingal of Morven, on the northwest coast of Scotland. The poem opens with the overthrow of Cuthullin, general of the Irish forces, and concludes with the return of Swaran to his own land. It is cast in imitation of primitive manners, and is written in a rugged yet artistic style, which comports with its theme. While manifesting sympathy with the gloomy Scottish landscape, the author has presented a warmly colored variety of scenes, at times almost Homeric in their vigorous tones.

Eugene Aram, by Sir Edward Bulwer, 1832, was founded on the career of an English scholar, Eugene Aram, born 1704, executed for the murder of one Clark in 1759. The character of the murderer and the circumstances of his life made the case one of the most interesting from a psychological point of view, in the criminal annals of England. Aram was a scholar of unusual ability, who, self-taught, had acquired a considerable knowledge of languages, and was even credited with certain original discoveries in the domain of philology. Of a mild and refined disposition, his act of murder seemed a complete contradiction of all his habits and ideals of life.

At the suggestion of Godwin, Bulwer made this singular case the basis of his novel 'Eugene Aram.' He so idealized the character as to make of the murderer a romantic hero, whose accomplice in the crime, Houseman, is the actual criminal. He represents Aram as forced, by extreme poverty, into consenting to the deed, but not performing it. From that hour he suffers horrible mental torture. He leaves the scene of the murder and settles in Grassdale, a beautiful pastoral village, where he meets and loves a noble woman, Madeline Lester. She returns his love. Their marriage approaches, when the reappearance of Houseman shatters Aram's hopes forever. By the treachery of this wretch, he is imprisoned, tried, and condemned to death.

'Eugene Aram' is an unusually successful study in fiction of a complex psychological case. At the time of its publication, it caused a great stir in England, many attacks being made upon it on the ground of its false morality. To the present generation its romance is of more interest perhaps than its psychology.

Alkahest, or The House of Clæs, The ('La Recherche de l'Absolu')—The Search for the Absolute), is a striking novel by Honoré de Balzac. The scene is laid in the Flemish town of Douai early in the present century; and the tale gives, with all the author's care and richness of detail, a charming representation of Flemish family life. The central character, Balthazar Clæs, is a wealthy chemist, whose ancestral name is the most respected and important in the place. His aim, the dream of his life, is to solve the mystery of matter. He would by chemical analysis discover the secret of the absolute. Hence he toils early and late in his private laboratory: everything is given up to the god of science. Gradually the quest becomes a fixed idea, for which money, family, health, sanity, are sacrificed. Clæs dies heart-broken and defeated;—a tragic figure, touching in its pathos, having dignity even in its downfall. As foils to him stand his devoted wife and his eldest daughter Marguerite, noble women, the latter one of the finest creations of Balzac's genius. They sympathize sorrowfully yet tenderly with his ideal, and bear with true heroism the misery to which his mad course subjects them. Simple in its plot, the story displays some of the deepest human passions, and is a powerful romance. It belongs to that series of the Human Comedy known as 'Philosophical Studies,' and appeared in 1834.

Forty-five Guardsmen, The, by Alexandre Dumas, the most celebrated of French romance writers, is in two volumes, and is the third of a series known as 'The Valois Romances.' The scenes are laid in and about Paris during the autumn and winter of 1585-86, when political events made all France excited and immoral. The vexations of Henri III. and the ambitions of the queen mother, Catherine de' Medici, are vividly set before the reader, so as to hold his unflagging attention. "The Forty-five" are guardsmen led by the brave and

noble soldier Crillon. The story opens on the morning of October 26th, 1585, with a description of a vast assembly of people before the closed gates of Paris, clamoring for admission, to witness the execution of Salcède, a convict murderer. This miscreant is no vulgar assassin, but a captain of good birth, even distantly related to the queen. King Henri III., his queen, Anne, and the queen mother, Catherine de' Medici, have come to witness the execution of the sentence, which is drawing and quartering. Word reaches the King that Salcède, on promise of pardon, will reveal important State secrets. Henri agrees to the condition, and receives a document which, to his disappointment, exonerates the Guises from the charge of conspiracy. The perfidious King orders the execution to take place, and a horrible spectacle ensues. After this dramatic opening incidents and events crowd thick and fast; and the two volumes are taken up with the unraveling of the political plots suggested in the first chapter. The story is one of the most famous of historical romances.

Camille (La Dame Aux Camélias), a novel by Alexandre Dumas the younger, was published in 1848, the celebrated play founded upon it appearing in 1852 at the Vaudeville Theatre in Paris. The popularity of both the novel and the play is owing, perhaps, to the fact that the incidents of the story admit of many interpretations of the character of the heroine. Like other women of her class, she is linked to, is indeed a representative of, the most inexplicable yet most powerful force in human nature. Camille is the portrait of a woman who actually lived in Paris. Dumas had seen her, and relates a love story of which she was the central figure. Like Aspasia, she has a strange immortality. Each reader of the book, like each spectator of the play, gains an impression of Camille that is largely subjective. The elusiveness of the personality, the young ardor that forced Dumas to tell the story straight from the heart, straight to the heart, gives to 'Camille' its fascination.

Literary Movement in France during the Nineteenth Century, by Georges Pellissier. (1889. Authorized English Version, by Anne Garrison Brinton, 1897.) A work which Brunetière pronounced upon its appearance not less the picture than the history, and at the

same time the philosophy, of contemporary French literature. It is without doubt the best history of French achievement in letters during the last hundred years. The list of authors, sixty in number, whose works are used as examples of the literary movement, begins with Rousseau and Diderot, and embraces all the names that are of greatest interest for their relation to developments subsequent to the Revolution. The chief conceptions which have held sway in France, creating schools of literature, are carefully studied; and the examples in writers of various types are pictured with felicitous insight. After the classic period had lasted from the middle of the sixteenth century nearly two hundred and fifty years, Rousseau and Diderot became the precursors of the nineteenth century, its initiators in fact. Then Madame de Staël and Chateaubriand preside at its opening. The founders of Romanticism, modern French literature begins with them. There still lingered a school of pseudo-classicists, and then Victor Hugo brings in the full power of Romanticism. There is a renovation of language and of versification, and a wide development of lyric poetry. The culmination of Romanticism is in the new drama, and again it renews history and criticism, and creates the novel. But half a century brought the decadence of Romanticism; and Realism, essentially prosaic, a fruit of the scientific spirit, succeeded. Its evolution, its effect on poetry and criticism, and its illustration in the novel and the theatre, are carefully traced. M. Pellissier thinks the inevitable return of Idealism already evident, but no sign that this will arrive before the end of the century.

Laokoon. Lessing's 'Laokoon,' written in 1766, marked an epoch in German art-criticism. It derives its title from the celebrated piece of sculpture by the Greek artists Polydor, Agesander, and Athenodor, which is taken as the starting-point for a discussion on the difference between poetry and the plastic arts. The group represents the well-known episode during the siege of Troy, when the Trojan priest, Laokoon, and his two sons, are devoured by snakes as a punishment for having advised against admitting the decoy horse of the Greeks into the town. In this group Laokoon apparently does not scream, but only

sighs painfully. Virgil, who recounted the same episode in his *Aeneid*, makes the priest cry out in his agony. Lessing asks why this divergence in treatment between the artist and poet? and answers—because they worked with different materials. The poet could present his hero as screaming, because the heroes of classical antiquity were not above such shows of human weakness. But the artist, in presenting human suffering, was limited by the laws of his art, the highest object of which is beauty; hence he must avoid all those extremes of passion, that, being in their nature transitory, mar the beauty of the features. He can reproduce only *one* moment, whereas the poet has the whole gamut of expression at command. This constitutes the radical difference between poetry and the plastic arts, related though they be in many ways. The plastic arts deal with *space*, and have for their proper objects bodies with their visible attributes; they may, however, suggest these bodies as being in action. Poetry deals with *time*, and has for its proper objects a succession of events or actions; at the same time it may suggest the description of bodies. Homer already knew this principle, for in describing the shield of Achilles he invites us to be present at its making. In like manner we know what Agamemnon wore by watching him dress. All descriptive poetry and allegorical painting is hereby ruled out of court. There is yet another difference. The plastic arts in their highest development treat only of beauty. Poetry, not being confined to the passing moment, has at its disposal the whole of nature. It treats not only of what is beautiful or agreeable, but also of what is ugly and terrible.

These principles, developed by Lessing in his small treatise, came like a revelation to the German mind. Goethe thus described the effect: "We heartily welcomed the light which that fine thinker brought down to us out of dark clouds. Illumined as by lightning we saw all the consequences of that glorious thought which made clear the difference between the plastic and the poetic arts. All the current criticism was thrown aside as a worn-out coat."

Hermann and Dorothea, by Johann Wolfgang Goethe, is a German idyllic pastoral of about 2,000 hexameter

lines. The scene is the broad Rhine-plain, and the time the poet's own. This poem, considered the finest specimen of Goethe's narrative verse, was published in 1797, during the period of the author's inspiring friendship with Schiller. The sweet bucolic narrative describes how the host of the Golden Lion and his "sensible wife" have sent their stalwart and dutiful son, Hermann, to minister to the wants of a band of exiles, who are journeying from their homes, burned by the ravages of war. Among the exiles Hermann meets, and immediately loves, Dorothea. How this buxom Teutonic maiden of excellent good sense is wooed and won, taking a daughter's place in the cheerful hostelry, is told with charming simplicity. The poem is instinct with the breath of mystic scenes, and the characters are as minutely drawn as in the great national epics.

Guzman de Alfarache, by Mateo Ale-
man. This romance, dealing with the lives and adventures of *picaros* or rogues, contains more varied and highly colored pictures of thieves, beggars, and outlaws than any other work in this peculiar department of Spanish literature. It is divided into two parts, of which the first was published in 1599, the second in 1605. Guzman relates his own life from his birth up to the moment when his crimes consign him to the galleys. When a mere boy, he runs away from his mother after his father's death; goes to Madrid, where he is by turns scullion, cook, and errand boy; escapes to Toledo with some money intrusted to him, and sets up as a fine gentleman. After wasting all his money in profligacy he enlists, is sent to Italy, and quickly becomes the associate of cut-purses and vagabonds of every description. He is a versatile rascal, and feels equally at home among beggars and in the palace of a Roman cardinal, who takes an interest in him and makes him his page. But his natural depravity does not allow him to hold this position long; and he returns to Spain, where he eventually becomes a lackey in the French ambassador's household. The adventures he meets with there form the closing chapters of the story. The work was immensely popular, ran through several editions, and was translated into French and English immediately after its appearance. The episodes and long philo-

sophical digressions, which now seem tedious and foreign to the action, were then greatly admired. Ben Jonson, in his poem prefixed to Mabbe's translation, describes the hero as "The Spanish Proteus . . . formed with the world's wit." Though inferior to Mendoza's (*Lazarillo*) in grace and vivacity, this romance enables us to get a clear idea of certain aspects of society in the Spain and Italy of the sixteenth century, notwithstanding the exaggeration and excess of color in its descriptions. The French translation by Le Sage omits the digressions and philosophical reflections of the original, to which it is far superior.

Bible in Spain. The, by George Borrow, was published in 1843. It is an account of the author's five-years' residence in Spain as an agent of the English Bible Society. In the preface he thus explains his book:—

"Many things, it is true, will be found in the following volumes, which have little connection with religion or religious enterprise; I offer, however, no apology for introducing them. I was, as I may say, from first to last adrift in Spain, the land of old renown, the land of wonder and mystery, with better opportunities of becoming acquainted with its strange secrets and peculiarities than perhaps ever yet were afforded to any individual, certainly to a foreigner; and if in many instances I have introduced scenes and characters perhaps unprecedented in a work of this description, I have only to observe that during my sojourn in Spain I was so unavoidably mixed up with such, that I could scarcely have given a faithful narrative of what befell me had I not brought them forward in the manner I have done."

'The Bible in Spain' is therefore a fascinating story of adventure and picturesque life in a land where, to the writer at least, the unusual predominates. As a reviewer wrote of the book at the time of its publication, 'We are frequently reminded of Gil Blas in the narratives of this pious, single-hearted man.' Borrow's work is unique in the annals of missionary literature.

Shakespeare's Plays. Love's Labour's Lost is Shakespeare's first dramatic production, written about 1588 or '89, and has all the marks of immature style; yet its repartees and witticisms give it a sprightly cast, and its

constant good-humor and good-nature make it readable. The plot, as far as is known, is Shakespeare's own. There is an air of unreality about it, as if all the characters had eaten of the insane root, or were at least light-headed with champagne. Incessant are their quick venues of wit,—“snip, snap, quick, and home.” In a nutshell, the play is a satire of utopias, of all thwarting of natural instincts. Ferdinand, King of Navarre, and his three associate lords, Biron, Du-maine, and Longaville, have taken oath to form themselves into a kind of monastic academy for study. They swear to fast, to eat but one meal a day, and for three years not to look on the face of woman; all of which “is flat treason against the kingly state of youth.” But, alas! the King had forgotten that he was about to see the Princess of France and three of her ladies, come on a matter of State business. However, he will not admit them into his palace, but has pavilions pitched in the park. At the first glance all four men fall violently in love, each with one of the ladies,—the king with the princess, Biron with Rosaline, etc.: Cupid has thumped them all “with his bird-bolt under the left pap.” They write sentimental verses, and while reading them aloud in the park, all find each other out, each assuming a stern severity with the perfumed ones until he himself is detected. One of the humorous characters is Don Adriano de Armado, “who draweth out the thread of his verbosity finer than the staple of his argument.” In him, and in the preposterous pedant Holofernes, and the curate Sir Nathaniel, the poet satirizes the euphuistic affectations of the time,—the taffeta phrases, three-piled hyperboles, and foreign language scraps, ever on the tongues of these fashionable dudes. The “pathetical nit,” Moth, is Armado's page, a keen-witted rogue. Dull is a constable of “twice-sodden simplicity,” and Costard the witty clown. Rosaline is the Beatrice of the comedy, brilliant and caustic in her wit. Boyet is an old courtier who serves as a kind of usher or male lady's-maid to the princess and her retinue. The loves of the *noblesse* are parodied in those of Costard and of the country wench Jaquenetta. The gentlemen devise, to entertain the ladies, a Muscovite masque and a play by the clown and pedants. The ladies get wind of the

masque, and, being masked themselves, guy the Muscovites who go off “all dry-beaten with pure scoff”; Rosaline suggests that maybe they are sea-sick with coming from Muscovy. The burlesque play tallies that in ‘Midsummer Night's Dream,’ the great folk making satirical remarks on the clown's performances. Costard is cast for Pompey the Huge, and it transpires that the Don has no shirt on when he challenges Costard to a duel. While the fun is at its height comes word that sobers all: the princess's father is dead. As a test of their love the princess and Rosaline impose a year's severe penance on their lovers, and if their love proves true, promise to have them; and so do the other ladies promise to their wooers. Thus love's labor is, for the present, lost. The comedy ends with two fine lyrics,—the cuckoo song (“Spring”), and the ‘Tu-whit, tu-who’ song of the owl (“Winter”).

TWO GENTLEMEN OF VERONA, one of Shakespeare's earliest and least attractive comedies, for the plot of which he was slightly indebted to Bandello, to Sidney's ‘Arcadia,’ and to Montemayor's ‘Diana Enamorada.’ The scene is laid alternately in Verona and in Milan. The noble Valentine of Verona remarks to his friend Proteus that “home-keeping youths have ever homely wits”; hence he will travel to Milan, with his servant Speed. Proteus, a mean-souled, treacherous, fickle young sprig, is in love with Julia, or thinks he is. His servant's name is Launce, a droll fellow who is as rich in humor as Launcelot Gobbo of the ‘Merchant of Venice.’ Julia is the heroine of the piece; a pretty, faithful girl. Proteus soon posts after Valentine to Milan, and at once forgets Julia and falls “over boots in love” with Silvia. Julia also goes to Milan, disguised as a boy, and takes service with Proteus. The latter treacherously betrayed Valentine's plan of elopement with Silvia to the duke her father, who met Valentine, pulled the rope ladder from under his cloak, and then banished him. As in the play of ‘As You Like It,’ all the parties finally meet in the forest, where Valentine has been chosen leader by a band of respectable outlaws. Julia confesses her identity; Valentine, with a maudlin, milk-sop charity, not only forgives Proteus (whom he has just overheard avowing to Silvia that he will

outrage her if he cannot get her love), but, on Proteus repenting, actually offers to give up Silvia to him. But Julia swoons, and Proteus's love for her returns. A double marriage ends this huddled-up finale. Launce affines with Touchstone, Grumio, Autolycus, and the Dromios. He is irresistibly funny in the enumeration of his milkmaid's "points," and in the scenes with his dog Crab. This cruel-hearted cur, when all at home were weeping over Launce's departure, and the very cat was wringing her hands, shed not a tear; and when, in Madam Silvia's dining-room, he stole a chicken-leg from the trencher and misbehaved in an unmentionable manner, Launce manfully took a whipping for him. Nay, he stood on the pillory for geese he had killed, and stood in the stocks for puddings he had stolen. Crab enjoys the honor of being the only dog that sat to Shakespeare for his portrait, although others are mentioned in his works.

THE COMEDY OF ERRORS, by its irresistibly laughable plot (and it is all plot), is perennially popular. It is the shortest of the plays, and one of the very earliest written. The main story is from the 'Menæchmi' of Plautus. The Syracusans and the men of Ephesus have mutually decreed death to a citizen of one city caught in the other, unless he can pay a heavy ransom. $\text{\textit{Aegeon}}$ of Syracuse is doomed to death by the Duke of Ephesus. He tells the duke his story,—how at Epidamnum many years ago his wife had borne male twins, and at the same hour a meaner woman near by had also twin boys; how he had bought and brought up the latter; and how he and his wife had become separated by shipwreck, she with one of each pair of twins and he with one of each; and how five years ago his boy and servant had set out in search of their twin brothers, and he himself was now searching them and his wife. Of these twins, one Antipholus and one Dromio live in Ephesus as master and servant respectively, the former being married to Adriana, whose sister Luciana dwells with her. By chance the Syracusan Antipholus and his Dromio are at this time in Ephesus. The mother $\text{\textit{AEmilia}}$ is abbess of a priory in the town. Through a labyrinth of errors they all finally discover each other. Antipholus of Syracuse

sends his Dromio to the inn with a bag of gold, and presently meets Dromio of Ephesus, who mistaking him, urges him to come at once to dinner: his wife and sister are waiting. In no mood for joking, he beats his supposed servant. The other Dromio also gets a beating for denying that he had just talked about dinner and wife. In the mean time, Adriana and her sister meet the Syracusans on the street, and amaze them by their reproaches. As in a dream the men follow them home, and Dromio of Syracuse is bid keep the door. Now comes home the rightful owner with guests, and knocks in vain for admittance. So he goes off in a rage to an inn to dine. At his home the coil thickens. There Antipholus of Syracuse makes love to Luciana, and down-stairs the amazed Dromio of Syracuse flies from the greasy kitchen wench who claims him as her own. Master and man finally resolve to set sail at once from this place of enchantment. After a great many more laughable puzzles and *contretemps*, comes Adriana, with a conjurer—Doctor Pinch—and others, who bind her husband and servant as madmen and send them away. Presently enter the bewildered Syracusans with drawn swords, and away flies Adriana, crying, "They are loose again!" The Syracusans take refuge in the abbey. Along comes the duke leading $\text{\textit{Aegeon}}$ to execution. Meantime the real husband and slave have really broken loose, bound Doctor Pinch, singed off his beard, and nicked his hair with scissors. At last both pairs of twins meet face to face, and $\text{\textit{Aegeon}}$ and $\text{\textit{AEmilia}}$ solve all puzzles.

ROMEO AND JULIET was first published in 1597. The plot was taken from a poem by Arthur Brooke, and from the prose story in Paynter's 'Palace of Pleasure.' The comical underplot of the servants of Capulet *vs.* those of Montagu; the fatal duels, the deaths of Mercutio and Tybalt; the ball where Romeo, a Montagu, falls in love with Juliet; the impassioned love-scenes in the orchard; the encounter of the Nurse and Peter with the mocking gallants; the meetings at Friar Laurence's cell, and the marriage of Juliet there; Romeo's banishment; the attempt to force Juliet to marry the County Paris; the Friar's device of the sleeping-potion; the night scene at the tomb, Romeo first unwillingly killing Paris and

then taking poison; the waking of Juliet, who stabs herself by her husband's body; the reconciliation of the rival families,—such are the incidents in this old Italian story, which has touched the hearts of men now for six hundred years. It is the drama of youth, "the first bewildered stammering interview of the heart," with the delicious passion, pure as dew, of first love, but love thwarted by fate and death. Sampson bites his thumb at a Montagu; Tybalt and Mercutio fall. Friar John is delayed; Romeo and Juliet die. Such is the irony of destiny. The mediæval manners at once fierce and polished,—Benvenuto limns them. We are in the warm south: the dense gray dew on leaf and grass at morn, the cicada's song, the nightingale, the half-closed flower-cups, the drifting perfume of the orange blossom, stars burning dilated in the blue vault. Then the deep melancholy of the story. And yet there is a kind of triumph in the death of the lovers: for in four or five days they had lived an eternity; death made them immortal. On fire, both, with impatience, in vain the Friar warns them that violent delights have violent ends. Blinded by love, they only half note the prescience of their own souls. 'Twas written in the stars that Romeo was to be unlucky: at the supper he makes a mortal enemy; his interference in a duel gets Mercutio killed; his over-haste to poison himself leads on to Juliet's death. As for the garrulous old Nurse, foul-mouthed and tantalizing, she is too close to nature not to be a portrait from life; her advice to "marry Paris" reveals the full depth of her banality. Old Capulet is an Italian Squire Western, a chough of lands and houses, who treats this exquisite daughter just as the Squire treats Sophia. Mercutio is everybody's favorite: the gallant loyal gentleman, of infinite teeming fancy, in all his raillery not an unkind word, brave as a lion, tender-hearted as a girl, his quips and sparkles of wit ceasing not even when his eyes are glazing in death.

HENRY VI., PARTS i., ii., iii. Of the eight closely linked Shakespeare historical plays, these three are the last but one. The eight cover nearly all of the fifteenth century in this order: 'Richard II.'; 'Henry IV.' Parts i. and ii.; 'Henry V.'; 'Henry VI.' (three parts); and 'Richard III.'—Henry IV.

grasped the crown from Richard II., the rightful owner, and became the founder of the house of Lancaster. About 1455 began the Wars of the Roses. (The Lancastrians wore as a badge the white rose, the Yorkists the red; Shakespeare gives the origin of the custom in Henry VI., Part i., Act ii., Scene 4, adherents of each party chancing in the Temple Garden, London, to pluck each a rose of this color or that as symbol of his adherence.) In 1485 the Lancastrian Henry VII., the conqueror of Richard III., ended these disastrous wars, and reconciled the rival houses by marriage with Elizabeth of York. The three parts of 'Henry VI.' like 'Richard II.' present a picture of a king too weak-willed to properly defend the dignity of the throne. They are reeking with blood and echoing with the clash of arms. They are sensational and bombastically written, and such parts of them as are by Shakespeare are known to be his earliest work. In Part i. the scene lies chiefly in France, where the brave Talbot and Exeter and the savage York and Warwick are fighting the French. Joan of Arc is here represented by the poet (who only followed English chronicle and tradition) as a charlatan, a witch, and a strumpet. The picture is an absurd caricature of the truth. In Part ii., the leading character is Margaret, whom the Duke of Suffolk has brought over from France and married to the weak and nerveless poltroon King Henry VI., but is himself her guilty lover. He and Buckingham and Margaret conspire successfully against the life of the Protector, Duke Humphrey, and Suffolk is killed during the rebellion of Jack Cade,—an uprising of the people which the play merely burlesques. Part iii. is taken up with the horrible murders done by fiendish Gloster (afterward Richard III.), the defeat and imprisonment of Henry VI. and his assassination in prison by Gloster, and the seating of Gloster's brother Edward (IV.) on the throne. The brothers, including Clarence, stab Queen Margaret's son and imprison her. She appears again as a subordinate character in 'Richard III.' In 1476 she renounced her claim to the throne and returned to the Continent.

RICHARD III., the last of a closely linked group of historical tragedies. (See 'Henry VI.') Still a popular play

on the boards; Edwin Booth as Richard will long be remembered. As the drama opens, Clarence, the brother of Richard (or Gloster as he is called) is being led away to the Tower, where, through Gloster's intrigues, he is soon murdered on a royal warrant. The dream of Clarence is a famous passage,—how he thought Richard drowned him at sea; and in hell the shade of Prince Edward, whom he himself had helped to assassinate at Tewkesbury, wandered by, its bright hair dabbled in blood, and crying:—

"Clarence is come; false, fleeting, perjured Clarence."

Gloster also imprisons the son of Clarence, and meanly matches Clarence's daughter. The Prince Edward mentioned was son of the gentle Henry VI., whom Richard stabbed in the Tower. This hunch-backed devil next had the effrontery to woo to wife Anne, widow of the Edward he had slain. She had not a moment's happiness with him, and deserved none. He soon killed her, and announced his intention of seeking the hand of Elizabeth, his niece, after having hired one Tyrrel to murder her brothers, the tender young princes, sons of Edward IV., in the Tower. Tyrrel employed two hardened villains to smother these pretty boys; and even the murderers wept as they told how they lay asleep, "girdling one another within their innocent alabaster arms," a prayer-book on their pillow, and their red lips almost touching. The savage boar also stained himself with the blood of Lord Hastings, of the brother and son of Edward IV.'s widow, and of Buckingham, who, almost as remorseless as himself, had helped him to the crown, but fell from him when he asked him to murder the young princes. At length at Bosworth Field the monster met his match in the person of Richmond, afterward Henry VII. On the night before the battle, the poet represents each leader as visited by dreams,—Richmond seeing pass before him the ghosts of all whom Richard has murdered, who encourage him and bid him be conqueror on the morrow; and Richard seeing the same ghosts pass menacingly by him, bidding him despair and promising to sit heavy on his soul on the day of battle. He awakes, cold drops of sweat standing on his brow; the lights burn blue in his

tent: "Is there a murderer here? No. Yes, I am: then fly. What, from myself?" Day breaks; the battle is joined; Richard fights with fury, and his horse is killed under him: "A horse! a horse! my kingdom for a horse!" But soon brave Richmond has him down, crying, "The day is ours: the bloody dog is dead."

The story of Richard III. reads more like that of an Oriental or African despot than that of an English monarch.

TITUS ANDRONICUS.—A most repulsive drama of bloodshed and unnatural crimes, not written by Shakespeare, but probably touched up for the stage by him when a young man. It is included in the original Folio Edition of 1623. No one who has once supped on its horrors will care to read it again. Here is a specimen of them: Titus Andronicus, a Roman noble, in revenge for the ravishing of his daughter Lavinia and the cutting off of her hands and tongue, cuts the throats of the two ravishers, while his daughter holds between the stumps of her arms a basin to catch the blood. The father then makes a paste of the ground bones and blood of the slain men, and in that paste bakes their two heads, and serving them up at a feast, causes their mother to eat of the dish. Iago seems a gentleman beside the hellish Moor, Aaron, of this blood-soaked tragedy.

THE MERCHANT OF VENICE is a drama of Shakespeare's middle period (1594). The story of the bond and that of the caskets are both found in the old *Gesta Romanorum*, but the poet used especially Fiorentino's '*Il Pecorone*' (Milan, 1558). An atmosphere of high breeding and noble manners enwraps this most popular of Shakespeare's plays. The merchant Antonio is the ideal friend, his magnificent generosity a foil against which Shylock's avarice glows with a more baleful lustre. Shylock has long hated him, both for personal insults and for lending money gratis. Now, some twenty and odd miles away, at Belmont, lives Portia, with her golden hair and golden ducats; and Bassanio asks his friend Antonio for a loan, that he may go that way a-wooing. Antonio seeks the money of Shylock, who bethinks him now of a possible revenge. He offers three thousand ducats gratis for three months, if Antonio will seal to a merry bond pledging that if he shall fail his

day of payment, the Jew may cut from his breast, nearest the heart, a pound of flesh. Antonio expects ships home a month before the day, and signs. While Shylock is feeding at the Christian's expense, Lorenzo runs away with sweet Jessica, his dark-eyed daughter, and sundry bags of ducats and jewels. Bassanio is off to Belmont. Portia is to be won by him who, out of three caskets,—of gold, silver, and lead, respectively,—shall choose that containing her portrait. Bassanio makes the right choice. But at once comes word that blanches his cheeks: all of Antonio's ships are reported lost at sea; his day of payment has passed, and Shylock clamors for his dreadful forfeit. Bassanio, and his follower Gratiano, only tarry to be married, the one to Portia, and the other to her maid Nerissa; and then, with money furnished by Portia, they speed away toward Venice. Portia follows, disguised as a young doctor-at-law, and Nerissa as her clerk. Arrived in Venice, they are ushered into court, where Shylock, fell as a famished tiger, is snapping out fierce calls for justice and his pound of flesh, Antonio pale and hopeless, and Bassanio in vain offering him thrice the value of his bond. Portia, too, in vain pleads with him for mercy. Well, says Portia, the law must take its course. Then, "A Daniel come to judgment!" cries the Jew; "Come, prepare, prepare." Stop, says the young doctor, your bond gives you flesh, but no blood; if you shed one drop of blood you die, and your lands and goods are confiscate to the State. The Jew cringes, and offers to accept Bassanio's offer of thrice the value of the bond in cash; but learns that for plotting against the life of a citizen of Venice all his property is forfeited, half to Antonio and half to the State. As the play closes, the little band of friends are grouped on Portia's lawn in the moonlight, under the vast blue dome of stars. The poet, however, excites our pity for the baited Jew.

KING JOHN, a drama, the source of which is an older play published in 1591. The date of the action is 1200 A. D. John is on the throne of England, but without right; his brother, Richard the Lion-Hearted, had made his nephew Arthur of Bretagne his heir. Arthur is a pure and amiable lad of fourteen, the pride and hope of his mother Constance. The maternal affec-

tion and the sorrows of this lady form a central feature of the drama. Arthur's father Geoffrey has long been dead, but his mother has enlisted in his behalf the kings of Austria and of France. Their forces engage King John's army under the walls of Angiers. While the day is still undecided, peace is made, and a match formed between Lewis, dauphin of France, and John's niece Blanche. The young couple are scarcely married when the pope's legate causes the league to be broken. The armies again clash in arms, and John is victorious, and carries off Prince Arthur to England, where he is confined in a castle and confided to one Hubert. John secretly gives a written warrant to Hubert to put him to death. The scene in which the executioners appear with red-hot irons to put out the boy's eyes, and his innocent and affectionate prattle with Hubert, reminding him how he had watched by him when ill, is one of the most famous and pathetic in all the Shakespearian historical dramas. Hubert relents; but the frightened boy disguises himself as a sailor lad, and leaping down from the walls of the castle, is killed. Many of the powerful lords of England are so infuriated by this pitiful event (virtually a murder, and really thought to be such by them), that they join the Dauphin, who has landed to claim England's crown in the name of his wife. King John meets him on the battle-field, but is taken ill, and forced to retire to Swinstead Abbey. He has been poisoned by a monk, and dies in the orchard of the abbey in great agony. His right-hand man in his wars and in counsel has been a bastard son of Richard I., by Lady Faulconbridge. The bastard figures conspicuously in the play as braggart and rante; yet he is withal brave and patriotic to the last. Lewis, the dauphin, it should be said, makes peace and retires to France.

MIDSUMMER NIGHT'S DREAM was written previous to 1598; the poet drawing for materials on Plutarch, Ovid, and Chaucer. The roguish sprite Puck, or Robin Goodfellow, is a sort of half-brother of Ariel, and obeys Oberon as Ariel obeys Prospero. The theme of this joyous comedy is love and marriage. Duke Theseus is about to wed the fair Hippolyta. Lysander is in love with Hermia, and so is Demetrius; though

in the end, Demetrius, by the aid of Oberon, is led back to his first love Helena. The scene lies chiefly in the enchanted wood near the duke's palace in Athens. In this wood Lysander and Hermia, and Demetrius and Helena, wander all night and meet with strange adventures at the hands of Puck and the tiny fairies of Queen Titania's train. Like her namesake in 'All's Well,' Helena is here the wooer: "Apollo flies and Daphne leads the chase." Oberon pitied her, and sprinkling the juice of the magic flower love-in-idleness in Demetrius's eyes, restores his love for her; but not before Puck, by a mistake in anointing the wrong man's eyes, has caused a train of woes and perplexities to attend the footsteps of the wandering lovers. Puck, for fun, claps an ass's head on to weaver Bottom's shoulders, who thereupon calls for oats and a bottle of hay. By the same flower juice, sprinkled in her eyes, Oberon leads Titania to dote on Bottom, whose hairy head she has garlanded with flowers, and stuck musk roses behind his ears. Everybody seems to dream: Titania, in her bower carpeted with violets and canopied with honeysuckle and sweet-briar, dreamed she was enamored of an ass, and Bottom dared not say aloud what he dreamed he was; while in the fresh morning the lovers felt the fumes of the sleepy enchantment still about them.

But we must introduce the immortal players of 'Pyramus and Thisbe.' Bottom is a first cousin of Dogberry, his drollery the richer for being partly self-conscious. With good strings to their beards and new ribbons for their pumps, he and his men meet at the palace, "on the duke's wedding-day at night." Snout presents Wall; in one hand he holds some lime, some plaster and a stone, and with the open fingers of the other makes a cranny through which the lovers whisper. A fellow with lantern and thorn-bush stands for Moon. The actors kindly and in detail explain to the audience what each one personates; and the lion bids them not to be afraid, for he is only Snug the joiner, who roars extempore. The master of the revels laughs at the delicious humor till the tears run down his cheeks (and you don't wonder), and the lords and ladies keep up the fun by a running fire of witticisms when they can keep their faces straight. Theseus is an idealized

English gentleman, large-molded, gracious, and wise. His greatness is shown in his genuine kindness to the poor players in their attempt to please him.

RICHARD II. (Compare 'Henry V.') This drama (based on Holinshed's 'Chronicle') tells the story of the supplanting, on the throne of England, of the handsome and sweet-natured, but weak-willed Richard II., by the politic Bolingbroke (Henry IV.). The land is impoverished by Richard's extravagances. He is surrounded by flatterers and boon companions (Bushy, Bagot, and Green), and has lost the good-will of his people. The central idea of 'Richard II.' is that the kingly office cannot be maintained without strength of brain and hand. Old John of Gaunt (or Ghent) is loyal to Richard; but on his death-bed sermons him severely, and dying, prophesies of England,—"this seat of Mars,"

"This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world."

Richard lets him talk; but no sooner is the breath out of his body than he seizes all his movable or personal wealth and that of his banished son Bolingbroke, to get money for his Irish wars. This step costs Richard his throne. While absent in Ireland Bolingbroke lands with a French force, to regain his property and legal rights as a nobleman and open the purple testament of bleeding war. The country rises to welcome him. Even a force in Wales, tired of waiting for Richard, who was detained by contrary winds, disperses just a day before he landed. Entirely destitute of troops, he humbly submits, and in London a little later gives up his crown to Henry IV. Richard is imprisoned at Pomfret Castle. Here, one day, he is visited by a man who was formerly a poor groom of his stable, and who tells him how it irked him to see his roan Barbary with Bolingbroke on his back on coronation day, stepping along as if proud of his new master. Just then one Exton appears, in obedience to a hint from Henry IV., with men armed to kill. Richard at last (but too late) shows a manly spirit; and snatching a weapon from one of the assassins, kills him and then another, but is at once struck dead by Exton. Henry IV. lamented this bloody deed to the day of

his death, and it cost him dear in the censures of his people.

ALL'S WELL THAT ENDS WELL is a play, the story of which came to the poet from Boccaccio, through Paynter's 'Palace of Pleasure,' although he introduces variations. It tells how Helen de Narbon, a physician's daughter, and orphaned, forced her love on a handsome and birth-proud young French nobleman, Bertram de Rousillon, with whom she had been brought up from childhood. It is a tale of husband-catching by a curious kind of trick. To most men the play is repellent. Yet Shakespeare has treated the theme again in 'Twelfth Night' (Olivia), and in 'Midsummer Night's Dream' (Helena). Many women woo in courtship—by word, glance, or gesture at least; and among the lower orders the courting is quite undisguised. Shakespeare endows Helena with such virtues that we excuse and applaud. All's well that ends well. She heals the king with her father's receipt, asks for and accepts Bertram as her reward, and is married. But the proud boy flies to the Florentine wars on his wedding-day, leaving his marriage unconsummated. Helen returns sorrowfully to Rousillon; and finds there a letter from her husband, to the effect that when she gets his ring upon her finger and shows him a child begotten of his body, then he will acknowledge her as his wife. She undertakes to outwit him and reclaim him. Leaving Rousillon on pretense of a pilgrimage to the shrine of Saint Jacques le Grand, she presently contrives to have it thought she is dead. In reality she goes to Italy, and becomes Bertram's wife in fact and not mere name, by the secret substitution of herself for the pretty Diana, with whom he has an assignation arranged. There is an entanglement of petty accidents and incidents connected with an exchange of rings, etc. But, finally, Helen makes good before the King her claim of having fulfilled Bertram's conditions; and she having vowed obedience, he takes her to his heart, and we may suppose they live happily together "till there comes to them the destroyer of delights and the sunderer of societies." One's heart warms to the noble old Countess of Rousillon, who loves Helen as her own daughter. She is wise and ware in worldly matters, and yet full of sympathy, remembering her own youth. Parolles is a cross between

Thersites and Pistol,—a volte-faced scoundrel who has to pull the devil by the tail for a living. His pretense of fetching off his drum, and his trial blindfolded before the soldiers, raises a laugh; but the humor is much inferior to that of 'Henry IV.'

THE TAMING OF THE SHREW, partly by Shakespeare and partly by an unknown hand, is a witty comedy of intrigue, founded on an old play about "the taming of the shrew" and on Ariosto's 'I Suppositi'; and is preceded by another briefer bit of dramatic fun (the "induction") on a different topic,—*i. e.*, how a drunken tinker, picked up on a heath before an alehouse by a lord and his huntsmen, is carried unconscious to the castle, and put to bed, and waited on by obsequious servants, treated to sumptuous fare, and music, and perfumes, and told that for many years he has been out of his head, and imagining that he was a poor tinker. "What! am I not Christopher Sly, old Sly's son of Burton Heath? . . . ask Marian Hacket, the fat ale-wife of Wincot, if she know me not." At length this Sancho Panza, who still retains his fondness for small ale, sits down to see the laughter-moving comedy 'The Taming of the Shrew,' enacted for his sole benefit by some strolling players. The brainless sot found its delicious humor dull; not so the public. Baptista, a rich old gentleman of Padua, has two daughters. The fair Katharina has a bit of a devil in her, is curst with a shrewish temper; but this is partly due to envy of the good fortune of the mincing artificial beauty, Bianca, her sister, whose demure gentle ways make the men mad over her. Yet Kate, when "tamed," proves after all to be the best wife. The other gallants will none of her; but the whimsical Petruchio of Verona has come "to wive it wealthily in Padua," and nothing daunted, woos and wives the young shrew in astonishing fashion. The law of the time made the wife the chattel of her husband, otherwise even Petruchio might have failed. His method was to conquer her will, "to kill her in her own humor." He comes very late to the wedding, clothed like a scarecrow, an old rusty sword by his side, and riding a sunken-backed spavined horse with rotten saddle and bridle. His waggish man Grumio is similarly accoutred. At the altar he gives the priest a terrible

box on the ear, refuses to stay to the wedding dinner, and on the way to his country-house acts like a madman. Arrived home, he storms at and beats the servants, allows Kate not a morsel of food for two days, preaches continence to her, throws the pillows around the chamber, and raises Cain a-nights generally so that she can get no sleep, denies her the bonnet and dress the tailor has brought, and so manages things as to seem to do all out of love to her and regard for her health, and without once losing his good-humor. In short he subdues her, breaks her will, and makes his supreme; so that at the end she makes a speech to the other wives about the duty of obedience, that would make the "new woman" of our time smile in scorn. Of Bianca's three suitors the youngest, Lucentio, gets the prize by a series of smart tricks. Disguised as a tutor of languages he gets her love as they study, while his rivals, "like a gemini of baboons," blow their nails out in the cold and whistle. Lucentio at the very start gets his servant Tranio to personate himself, and an old pedant is hired to stand for his father; and while Baptista, the father of Bianca, is gone to arrange for the dower with this precious pair of humbugs, Lucentio and his sweetheart run off to church and get married. The arrival of the real father of Lucentio makes the plot verily crackle with life and sensation.

KING HENRY IV., PART i., stands at the head of all Shakespeare's historical comedies, as Falstaff is by far his best humorous character. The two parts of the drama were first published in 1598 and 1600 respectively, the source-texts for both being Holinshed's 'Chronicles' and the old play, 'The famous Victories of Henry the Fifth.' The contrasted portraits of the impetuous Hotspur (Henry Percy) and the chivalric Prince Henry in Part i., are masterly done. King Henry, with the crime of Richard II.'s death on his conscience, was going on a crusade, to divert attention from himself; but Glendower and Hotspur give him his hands full at home. Hotspur has refused to deliver up certain prisoners taken on Holmedon field: "My liege, I did deny no prisoners," he says in the well-known speech painting to the life the perfumed dandy on the field of battle. However,

the Percys revolt from the too haughty monarch; and at Shrewsbury the Hotspur faction, greatly outnumbered by the King's glittering host, is defeated, and Percy himself slain by Prince Harry. For the humorous portions we have first the broad talk of the carriers in the inn-yard at Rochester; then the night robbery at Gadshill, where old Jack frets like a gummed varlet, and lards the earth with perspiration as he seeks his horse hidden by Bardolph behind a hedge. Prince Hal and Poins rob the robbers. Falstaff and his men hack their swords, and tickle their noses with grass to make them bleed. Then after supper, at the Boar's Head, in slink the disappointed Falstaffians, and Jack regales the Prince and Poins with his amusing whoppers about the dozen or so of rogues in Kendal green that set upon them at Gadshill. Hal puts him down with a plain tale. Great hilarity all around. Hal and Jack are in the midst of a mutual mock-judicial examination when the sheriff knocks at the door. The fat knight falls asleep behind the arras, and has his pockets picked by the Prince. Next day the latter has the money paid back, and he and Falstaff set off for the seat of war, Jack marching by Coventry with his regiment of tattered prodigals. Attacked by Douglas in the battle, Falstaff falls, feigning death. He sees the Prince kill Hotspur, and afterwards rises, gives the corpse a fresh stab, lugs it off on his back, and swears he and Hotspur fought a good hour by Shrewsbury clock, and that he himself killed him. The prince magnanimously agrees to gild the lie with the happiest terms he has, if it will do his old friend any grace.

KING HENRY IV., PART ii., forms a dramatic whole with the preceding. The serious parts are more of the nature of dramatized chronicle; but the humorous scenes are fully as delightful and varied as in the first part. Hotspur is dead, and King Henry is afflicted with insomnia and nearing his end. "Uneasy lies the head that wears a crown," he says in the fine apostrophe to sleep. At Gaultree Forest his son Prince John tricks his enemies into surrender, and sends the leaders to execution. The death-bed speeches of the King and Prince Henry are deservedly famous. All the low-comedy characters reappear

in this sequel. Dame Quickly appears, with officers Snare and Fang, to arrest Falstaff, who has put all her substance into that great belly of his. In Part i. we found him already in her debt: for one thing, she had bought him a dozen of shirts to his back. Further, sitting in the Dolphin chamber by a sea-coal fire, had he not sworn upon a parcel-gilt goblet to marry her? But the merry old villain deludes her still more, and she now pawns her plate and tapestry for him. Now enter Prince Hal and Poins from the wars, and ribald and coarse are the scenes unveiled. Dame Quickly has deteriorated: in the last act of this play she is shown being dragged to prison with Doll Tearsheet, to answer the death of a man at her inn. The accounts of the trull Doll, and her billingsgate talk with Pistol, are too unsavory to be entirely pleasant reading; and one gladly turns from the atmosphere of the slums to the fresh country air of Gloucestershire, where, at Justice Shallow's manse, Falstaff is "pricking down" his new recruits,—Mouldy, Feeble, Wart, etc. Shallow is like a forked radish with a beard carved on it, or a man made out of a cheese-paring. He is given to telling big stories about what a wild rake he was at Clement's Inn in his youth. Sir John swindles the poor fellow out of a thousand pounds. But listen to Shallow: "Let me see, Davy; let me see, Davy; let me see." "Sow the headland with red wheat, Davy;" "Let the smith's note for shoeing and plough-irons be cast and paid." "Nay, Sir John, you shall see my orchard, where, in an arbor, we shall eat a last year's pippin of my own grafting, with a dish of caraways and so forth." Amid right merry chaffing and drinking enters Pistol with news of the crowning of Henry V. "Away, Bardolph! saddle my horse; we'll ride all night; boot, boot, Master Shallow, I know the King is sick for me," shouts old Jack. Alas for his hopes! he and his companions are banished the new King's presence, although provided with the means to live.

MERRY WIVES OF WINDSOR (printed 1602) is a play written at the request of Queen Elizabeth, who wanted to see Falstaff in love. With its air of village domesticity and out-o'-doorness is united the quintessential spirit of fun and wagery. Its gay humor never fails, and its readers always wish it five times as

long as it is. The figures on this rich old tapestry resolve themselves, on inspection, into groups: The jolly ranter and bottle-rinsers, mine host of the Garter Inn, with Sir John Falstaff and his men, Bardolph, Nym, and Pistol; the merry wives, Mrs. Ford and Mrs. Page, and their families; then Shallow (the country justice), with his cousin of the "wee little face and little yellow beard" (Slender), and the latter's man Simple; further Dr. Caius, the French physician, who speaks broken English, as does Parson Hugh Evans, the Welshman; lastly Dame Quickly (the doctor's housekeeper), and Master Fenton, in love with sweet Anne Page. Shallow has a grievance against Sir John for killing his deer; and Slender has matter in his head against him, for Sir John broke it. But Falstaff and his men out-face the two cheese-parings, and they forget their "pribbles and prabbles" in the parson's scheme of marrying Slender to Anne Page. But the irascible doctor has looked that way too, and sends a "shallenge" to Evans. Mine host fools them both by sending each to a separate place for the duel. They make friends, and avenge themselves on the Boniface by getting his horses run off with. Falstaff sends identically worded love-letters to Mrs. Ford and Mrs. Page, hoping to replenish his purse from their husbands gold. But Pistol and Nym, in revenge for dismissal, peach to said husbands. The jealous Ford visits Falstaff under the name of Brook, and offers him a bag of gold if he will seduce Mrs. Ford for him. Jack assures him that he has an appointment with her that very day. And so he has. But the two wives punish him badly, and he gets nothing from them but a cast out of a buck-basket into a dirty ditch, and a sound beating from Ford. The midnight scene in Windsor Park, where Falstaff, disguised as Herne the Hunter, with stag-horns on his head, is guyed by the wives and their husbands and pinched and burned by the fairies' tapers, is most amusing. During the fairies' song Fenton steals away Anne Page and marries her. The doctor, by previous arrangement with mother Ford, leads away a fairy in green to a priest, only to discover that he has married a boy. And Slender barely escapes the same fate; for he leads off to Eton Church another "great lubberly boy," dressed in white as

agreed with Mr. Page. Anne has given the slip to both father and mother, having promised her father to wear white for Slender and her mother to dress in green for the doctor. But she dressed boy substitutes in white and green, and fooled them all.

KING HENRY V. is the last of Shakespeare's ten great war dramas. It was first printed in 1600, the materials being derived from Holinshed and the old play on the same subject. Henry IV. is dead, and bluff King Hal is showing himself to be every inch a king. His claim to the crown of France is solemnly sanctioned. The Dauphin has sent him his merry mock of tennis balls, and got his stern answer. The traitors—Cambridge, Scroop, and Grey—have been sent to their death. The choice youth of England (and some riff-raff, too, such as Bardolph, Nym, and Pistol) have embarked at Southampton, and the threaden sails have drawn the huge bottoms through the sea to France. The third act opens in the very heat of an attack upon the walls of the seaport of Harfleur, and King Harry is urging on his men in that impassioned speech—"Once more unto the breach, dear friends"—which thrills the heart like a slogan in battle. We also catch glimpses of the army in Picardy, and finally see it on the eve of Agincourt. The night is rainy and dark, the hostile camps are closely joined. King Henry, cheerful and strong, goes disguised through his camp, and finds that whatever the issue of the war may be, he is expected to bear all the responsibility. A private soldier—Williams—impeaches the King's good faith, and the disguised Henry accepts his glove as a gauge and challenge for the morrow. Day dawns, the fight is on, the dogged English win the day. Then, as a relief to "is nerves, Henry has his bit of fun with Williams, who has sworn to box the ear of the man caught wearing the mate of his glove. The wooing by King Henry of Kate, the French King's daughter, ends the play. But all through the drama runs also a comic vein. The humorous characters are Pistol,—now married to Nell Quickly,—Bardolph, Nym, and Fluellen. Falstaff, his heart "fractured and corroborate" by the King's casting of him off, and babbling o' green fields, has "gone to Arthur's bosom." His followers are off for the wars. At Har-

fleur, Bardolph, of the purple and buckled nose, cries, "On to the breach!" very valorously, but is soon hanged for robbing a church. Le grand Capitaine Pistol so awes a poor Johnny Crapaud of a prisoner that he offers him two hundred crowns in ransom. Pistol fires off some stinging bullets of wit at the Saint Tavy's day leek in the cap of Fluellen, who presently makes him eat a leek, giving him the cudgel over the head for sauce. The blackguard hies him home to London to swear he got his scalp wound in the wars.

MUCH ADO ABOUT NOTHING was first published in 1600. The mere skeleton of the serious portions of the drama he took from Bandello, through Belleforest's translation; the comic scenes are all his own. In the portrayal of Beatrice, Benedick, and Dogberry, he lavishes all his skill. The constable Dogberry is hit off to the life, with his irresistibly funny malapropisms. He is a lovable old heart-of-gold, who is always taking off his hat to himself and his office, and absurdly pardons every crime except the calling of himself an ass. The scene is laid in Messina. Benedick is just home from the wars. He and Beatrice have had some sparring matches before, and thick and fast now fly the tart and merry witticisms between them,—she "the sauciest, most piquant madcap girl that Shakespeare ever drew," yet genuinely sympathetic; he a genial wit who tempts fate by his oaths that he will never marry. From the wars comes too Claudio, brave, but a light-weight fop, selfish, and touchy about his honor. He loves Hero, daughter of Leonato. Beatrice is the latter's niece, and in his house and orchard the action mostly takes place. The gentlemen lay a merry plot to ensnare Beatrice and Benedick. The latter is reading in the orchard, and overhears their talk about the violent love of Beatrice for him, and how (Hero has said) she would rather die than confess it. The bait is eagerly swallowed. Next Beatrice, hearing that Hero and Ursula are talking about her in the garden, runs, stooping like a lapwing, and hides her in the honeysuckle arbor. With a strange fire in her ears she overhears how desperately in love with her is Benedick. The bird is limed; she swears to herself to requite his devotion. Hero's wedding-day is fixed: Claudio is the lucky man. But the villain Don Joha

concocts a plot which has most painful results—for twenty-four hours at least. He takes Claudio and his friend Don Pedro to the orchard, and shows them, as it seemed, Hero bidding John's follower Borachio a thousand good-nights: it is really her maid Margaret in her garments. Claudio in a rage allows her to go to church, but before the altar scornfully rejects her. Her father is in despair, Beatrice nobly indignant and incredulous. Hero swoons, and the officiating friar advises the giving out that she is dead from the shock. Claudio believes it, and hangs verses on her tomb. Meantime Dogberry's famous night-watch have overheard Borachio confess the villainous practice of John and himself. Then Hero's joyful friends plan a little surprise for Claudio. Leonato makes him promise, in reparation, to marry a cousin of Hero's, who turns out to be Hero herself come to life. A double wedding follows, for Benedick willingly suffers himself to be chaffed for eating his words and becoming "the married man." Yet both he and Beatrice vow they take each other only out of pity.

AS YOU LIKE IT.—In this happiest of his middle-period comedies, Shakespeare is at no pains to avoid a tinge of the fantastical and ideal. Its realism lies in its gay riant feeling, the fresh woodland sentiment, the exhilaration of spirits that attend the escape from the artificialities of urban society. For one reason or another all the characters get exiled, and all meet in the Forest of Arden, where "as you like it" is the order of the day. There is the manly young Orlando, his villainous elder brother Oliver, and their servant Adam. At court is the reigning duke, his daughter Celia, her cousin Rosalind, and Touchstone the clown. In the forest, the banished elder duke (father of Rosalind) and the melancholy Jacques, and other lords who are blowzed with sun and wind a-chasing the dappled deer under the greenwood tree; the pealing bugle, the leaping arrow, the *al fresco* table loaded with the juicy roast of venison, and long idle summer hours of leisurely converse. On the outskirts of the forest are shepherd swains and lasses,—old Corin, Silvius (in love with Phebe), and the wench Audrey. Orlando has had to fly from his murderous brother. Rosalind has been banished the court by her uncle, and she

and Celia disguised as shepherd men have slipped away with Touchstone. Now Rosalind has been deeply smitten with Orlando since she saw him overcome the duke's wrestler, and he is equally in love with her. We may imagine her as "a nut-brown maid, tall, strong, rusticly clad in rough forest garments," and possessing a perennial flow of cheerful spirits, a humor of the freshest and kindliest. Touchstone is a fellow of twinkling eye and dry and caustic wit, his face as solemn as a church-yard while his hearers are all agrin. He and Jacques look at life with a cynical squint. Jacques is a blasé libertine, who is pleased when things run counter and athwart with people, but is after all not so bad as he feigns to be. Like a series of dissolving views, scene after scene is glimpsed through the forest glades,—here the forester lords singing, and bearing the antlers of the stag: there love-sick Orlando carving verses on the bark of trees, or rescuing his brother from the lion. The youth Ganymede (really Rosalind) pretends she can cure Orlando of his love-sickness by teaching him to woo him as if he were Rosalind, all of which makes a pretty pastoral picture. Anon Touchstone passes by, leading by the hand the captive of his spear, Audrey, who has never heard of poetry; or in another part of the woodland he is busy mystifying and guying the shepherd Corin. Ganymede gets the heartless coquette Phebe to promise that if she ever refuses to wed him (with whom she is smitten) she will wed her scorned and despairing admirer Silvius, and makes her father promise to give Rosalind to Orlando; then retires and comes back in her own garments as Rosalind. The play ends with a fourfold marriage and a dance under the trees.

TWELFTH NIGHT, OR WHAT YOU WILL, is a delightfully humorous comedy. An item in the manuscript diary of John Manningham shows that it was played February 2d, 1601, in the fine old hall of the Middle Temple, London,—a hall still in existence. The twelfth night after Christmas was anciently given up to sport and games; hence the name. The fresh, gay feeling of a whistling plowboy in June was the mood of the writer of '*Twelfth Night*.' Tipsy Sir Toby's humor is catching; his brain is like a bottle of champagne; his heels are as

light as his head, and one feels he could cut a pigeon-wing with capering Sir Andrew "to make all split," or sing a song "to make the welkin dance." The scene is a seaport city of Illyria, where a sentimental young duke is fallen into a love-melancholy over the pitiless lady Olivia. Now the fair Viola and her brother Sebastian,—strikingly alike in feature,—unknown to each other reach the same city, Sebastian in company with his friend Captain Antonio. Viola enters the service of the duke as a page, in garments such as her brother wore. With the rich Olivia dwell her Puritanical steward Malvolio, her kinsman Sir Toby Belch, and her maid Maria, and other servants. Olivia has a suitor, and Sir Toby an echo, in the lean-witted Sir Andrew Aguecheek. Malvolio is unpopular: he thinks because he is virtuous there shall be no more cakes and ale; but Maria lays a trap for his vanity, which is fathoms deep. She drops a mysterious letter in Malvolio's path, penned in Olivia's hand ("her very C's, her U's, and her T's"). The letter begins with "M O A I doth sway my life," bids him be opposite with a kinsman and surly with servants, recall who commended his yellow stockings and wished to see him cross-gartered, and remember that some have greatness thrust upon them. He swallows the bait, and makes himself such a ridiculous ass that Olivia thinks him out of his wits, and Sir Toby has him bound and put into a dark room. Malvolio has called the clown "a barren rascal," and this keen-witted lovable fellow now has a delicious bit of retaliation. Assuming the voice of the curate Sir Topas, he assures him that until he can hold the opinion of Pythagoras that the soul of his grandam might haply inhabit a bird, he shall not advise his release. Then resuming his own voice he indulges in more excellent fooling. When last seen Malvolio is free, and bolting out of the room swears he will be "revenged on the whole pack" of them. To return: Viola (as "Cesario") becomes the duke's messenger to woo Olivia by proxy. Olivia falls desperately in love with the messenger; and when Aguecheek spies her showing him favors, he is egged on by roguish Sir Toby to write him a challenge. But Cesario is afraid of the very sight of naked steel, and Sir Andrew is an arrant coward. Sir Toby,

after frightening each nearly out of his wits with stories of the other's ferocity, at length gets them for form's sake to draw their swords; when in comes Captain Antonio, and mistaking Cesario for Sebastian, takes his part. In the mean time, Olivia has married Sebastian by mistake for Cesario, and the two knights both get their heads broken through a similar misunderstanding; for however it may be with Cesario, Sebastian is "a very devil incardinate" with his sword. Presently Sebastian and Cesario meet, and the mystery is solved: Viola avows her sex, and marries the duke, whom she ardently loves.

JULIUS CÆSAR.—The material for this stately drama, the noblest of Shakespeare's historical plays, was taken from Plutarch. The action covers nearly two years,—44 to 42 B. C. The dramatic treatment, and all the splendid portraiture and ornamentation, cluster around two points or nodes,—the passing of Cæsar to the Capitol and his assassination there, and the battle of Philippi. Of the three chief conspirators,—Brutus, Cassius, and Casca,—Brutus had the purest motives: "all the conspirators, save only he, did that they did in envy of great Cæsar"; but Brutus, while loving him, slew him for his ambition and to serve his country. His very virtues wrought Brutus's ruin: he was too generous and unsuspecting. The lean-faced Cassius gave him good practical advice:—first, to take off Antony too; and second, not to allow him to make an oration over Cæsar's body. Brutus overruled him: he spoke to the fickle populace first, and told them that Antony spoke only by permission of the patriots. The eloquent and subtle Antony seized the advantage of the last word, and swayed all hearts to his will. There lay the body of the world-conqueror and winner of hearts, now a mere piece of bleeding earth, with none so poor to do him reverence. Antony had but to hold up the toga with its dagger-rents and show the pitiful spectacle of the hacked body, and read the will of Cæsar,—giving each citizen a neat sum of money, and to all a beautiful park for their recreations,—to excite them to a frenzy of rage against the patriots. These fly from Rome, and, drawing their forces to a head at Philippi, are beaten by Octavius Cæsar and Antony. Both Brutus and Cassius fall upon their swords. The

great "show" passages of the play are the speech of the tribune Marullus ("O you hard hearts, you cruel men of Rome"); the speeches of Antony by Pompey's statue ("O mighty Cæsar! dost thou lie so low?"—"Here wast thou bayed, brave hart."—"Over thy wounds now do I prophesy"); and of Brutus and Antony in the rostrum ("Not that I loved Cæsar less, but that I loved Rome more"; and "I come to bury Cæsar, not to praise him"),—these, together with the quarrel and reconciliation of Brutus and Cassius in the tent at Philippi. Certain episodes, too, are deservedly famous: such as the description by blunt-speaking, superstitious Casca of the night-storm of thunder and lightning and rain (the ghosts, the surly-glaring lion, and other portents); the dispute at Brutus's house about the points of the compass ("Yon grey lines that fret the clouds are messengers of day"); the scenes in which that type of loyal wifeliness, Portia, appears (the wound she gave herself to prove her fortitude, and her sad death by swallowing fire); and finally the pretty scene in the last act, of the little page falling asleep over his musical instrument, in the tent in the dead silence of the small hours of morning, when by the wanning taper as he read, Brutus saw the ghost of murdered Cæsar glide before him, a premonition of his death on the morrow at Philippi.

HAMLET is Shakespeare's longest and most famous play. It draws when acted as full a house to-day as it ever did. It is the drama of the intellect, of the soul, of man, of domestic tragedy. Five quarto editions appeared during the poet's life, the first in 1603. The story, Shakespeare got from an old black-letter quarto, 'The Historie of Hamblet,' translated from the French of Belleforest, who in turn translated it from the Danish History of Saxo Grammaticus. Some time in winter ("tis bitter cold"), the scene opens on a terrace in front of the castle of Kronberg in Elsinore, Denmark. The ghost of his father appears to Hamlet,—moody and depressed over his mother's marriage with Claudius, her brother-in-law. Hamlet learns from his father the fatal secret of his death at the hands of Claudius. He devises the court-play as a trap in which to catch his uncle's conscience; breaks his engagement with

Ophelia; kills the wary old counselor Polonius; and is sent off to England under the escort of the treacherous courtiers Rosencrantz and Guildenstern, to be put to death. On the way he rises in the night, unseals their murderous commission, rewrites it, and seals it with his father's ring, having worded it so that they themselves shall be the victims when they reach England. In a fight with pirates Hamlet boards their ship, and is conveyed by them back to Denmark, where he tells his adventures to his faithful friend Horatio. At Ophelia's grave he encounters Laertes, her brother; and presently, in a fencing bout with him, is killed by Laertes's poisoned sword, but not before he has stabbed his treacherous uncle and forced the fatal cup of poison down his throat. His mother Gertrude has just died from accidentally drinking the same poison, prepared by the King for Hamlet. The old threadbare question, "Was Hamlet insane?" is hardly an open question nowadays. The verdict is that he was not. The strain upon his nerves of discovering his father's murderer, yet in such a manner that he could not prove it (*i. e.*, by the agency of a ghost), was so great that he verges on insanity, and this suggests to him the feigning of it. But if you deprive him wholly of reason, you destroy our interest in the play.

TROILUS AND CRESSIDA is one of the later products of Shakespeare's pen. Whether he got his facts from Chaucer, or from mediæval tales about Troy, is uncertain. The drama is his wisest play, and yet the least pleasing as a whole, owing to the free talk of the detestable Pandarus and the licentiousness of the false Cressid. Some have thought the piece to be an ironical and satirical burlesque of Homer. There is very little plot. The young Trojan, Troilus, in love with Cressida, is brave as a lion in battle and green as a goose in knowledge of women. (But "to be wise and love exceeds man's might.") His amour, furthered by Cressida's uncle, Pandarus, is scarcely begun when Cressida is exchanged for a Trojan prisoner and led off by Diomed to the Greek camp. On arriving, she allows herself to be kissed by the Greek generals, whom she sees for the first time; as Ulysses says, "There's language in her eye, her cheek, her lip." She has just vowed eternal

loyalty to Troilus too. But she is anybody's Cressid; and with anguish unspeakable, Troilus later overhears her making an appointment with Diomed, and sees her give him his own remembrance pledge. By gross flattery of the beef-witted Ajax, the wily Greek leaders get him to fight Hector. But Hector and he are related by blood, and after some sparring and hewing they shake hands. Hector is then feasted in the Grecian tents. The big conceited bully Achilles, "having his ear full of his airy fame," has grown "dainty of his worth"; and finding his reputation "shrewdly gored" by his long inactivity, and by the praise Ajax is getting, and especially spurred on by the death of Patroclus, at length comes into the field, but plays the contemptible coward's part by surprising Hector with his armor off and having his Myrmidons butcher him. Thersites is a scurvy, foul-mouthed fellow, who does nothing but rail, exhausting the language of vile epithets, and hitting off very shrewdly the weak points of his betters, who give him frequent fist-beatings for his pains. The great speeches of Ulysses, Agamemnon, and Nestor all breathe the selfsame tone of profound sagacity and insight into human nature. They have the mint-stamp of but one soul, and that Shakespeare's. Homer's sketches of the Greek leaders are the merest Flaxman outlines; but Shakespeare throws the Röntgen rays of his powerful analysis quite through their souls, endowing them with the subtlest thoughts, and through their masks utters such sentences as these:—

"The ample proposition that hope makes
In all designs begun on earth below,
Fails in the promised largeness."

"One touch of nature makes the whole world
kin,—
That all with one consent praise new-born
gauds."

"Keep then the path;
For emulation hath a thousand sons
That one by one pursue: if you give way,
Or hedge aside from the direct forthright,
Like to an entered tide they all rush by
And leave you hindmost."

There are no other scenes in Shakespeare so packed with sound and seasoned wisdom as the third of Act i. and the third of Act iii. in 'Troilus and Cressida.'

OTHELLO, THE MOOR OF VENICE, ranks with 'Hamlet,' 'Lear,' and 'Macbeth,' as one of Shakespeare's four great mas-

terpieces of tragedy. The bare outline of the story came to him from Cinthio's 'Il Moro di Venezia.' It is the story of "one who loved not wisely, but too well; of one not easily jealous, but being wrought, perplexed in the extreme." Othello has a rich exotic nature, a heroic tenderness, quick sense of honor, child-like trust, yet fiercest passion when wronged in his soul. In Iago we have a werewolf's face behind a mask of stoutest honesty; he is one to whom goodness is sheer silliness and cruel craft a fine prudence. The Moor has wedded Desdemona, and from Venice sailed to Cyprus, followed by Roderigo, who is in love with her and is a tool of Iago. Iago hates Othello for appointing Cassio his lieutenant, leaving him to be his humble standard-bearer. He also suspects him of having cuckolded him, and for mere suspicion in that kind will diet his revenge by trying to pay him off wife for wife, or failing that, to poison his happiness forever by jealousy. And he wants Cassio's place. He persuades Roderigo that Cassio and Desdemona are in love, and that if he is to prosper, Cassio must be degraded from office or killed. The loyal Cassio has a poor brain for drink, Iago gets him tipsy and involved in a fray, and then has the garrison alarmed by the bell. Othello dismisses Cassio from office. The poor man, smitten with deep shame and despair, is advised by "honest" Iago to seek the mediation of the divine Desdemona, and out of this he will work his ruin; for he craftily instills into the mind of Othello that his wife intercedes for Cassio as for a paramour, and brings him where he sees Cassio making his suit to her, but retiring when he perceives Othello in the distance. "Ha! I like not that," says Iago. And then, forced to disclose his thought, he reminds the Moor that Desdemona deceived her father by her secret marriage, and may deceive him; also tells a diabolically false tale of his sleeping with Cassio, and how he talked in his sleep about his amour with Desdemona. Othello had given his wife a talismanic embroidered handkerchief, sewed by a sibyl in her prophetic fury. Iago had often urged his wife Emilia to steal this "napkin," and when he gets it he drops it in Cassio's chamber. The Moor sees it in his lieutenant's hands, and further sees him laughing and gesturing about Bianca, a common strumpet, and

is told by Iago that Desdemona and his adventures with her were Cassio's theme. When, finally, the "honest," "trusty" Iago tells him that Cassio had confessed all to him, the tortured man throws his last doubt to the winds, and resolves on the death of Cassio and Desdemona both. Cassio is only wounded; but the gentle Desdemona, who, all heart-broken and foreboding, has retired, is awaked by Othello's last kisses (for his love is not wholly quenched), and after a terrible talk, is smothered by him where she lies,—reviving for a moment, after the entrance of Emilia, to assert that Othello is innocent and that she killed herself. The Moor avows the deed, however, both to Emilia and to two Venetian officials, who have just arrived on State business. In the conversation Iago's villainy comes to light through Emilia's telling the truth about the handkerchief; she is stabbed to death by Iago, while Othello in bitter remorse stabs himself, and as he dies imprints a convulsive kiss on the cold lips of Desdemona. Iago is led away to torture and death.

MEASURE FOR MEASURE is one of Shakespeare's later tragi-comedies, the outline of the plot taken from the Italian novelist Cinthio and from Whetstone's tragedy of 'Promos and Cassandra.' License has now for a long while in Vienna run by the hideous law, as mice by lions; and the sagacious but eccentric duke attempts to enforce it, especially against sins of lust. The scenes that follow are gloomy and painful, and search deep into the conscience; yet all ends happily after all. The motif is mercy; a meting unto others, measure for measure, as we would wish them to mete unto us. The duke feigns a desire to travel, and appoints as deputies Angelo and Escalus. They begin at once to deal with sexual immorality: Escalus none too severely with a loathsome set of disreputable folk; but Angelo most mercilessly—with young Claudio, who, in order to secure dower for his betrothed, had put off legal avowal of their irregular relation until her condition had brought the truth to light. Angelo condemns Claudio to death. His sister Isabella, about to enter a nunnery of the votarists of Saint Clare, is induced to plead for his life. As pure as snow, yet, as her "cheer-roses" show, not cold-blooded, her beauty ensnares the outward-sainted deputy and "seemer," who proposes the release of

her brother to her as the price of her chastity. Isabella has plenty of hot blood and moral indignation. She refuses with noble scorn; and when her brother begs his life at her hands, bids him die rather than see her dishonored. The duke, disguised as a friar, has overheard in the prison her splendid defense of virtue, and proposes a plan for saving her virtue and her brother's life too. It is this: There dwells alone, in a certain moated grange, forgotten and forlorn now these five years, Mariana, legally affianced to Lord Angelo, and who loves him still, although owing to the loss of her dowry he has cast her off. The friar-duke proposes that Isabella shall feign compliance, make an appointment, and then send Mariana in her place. Isabella agrees to risk her reputation, and the dejected grass-widow is easily won over to meet Angelo by night in his brick-walled garden. The base deputy, fearing Claudio's revenge if he frees him, breaks his promise and sends word to have him executed. The duke and the provost of the prison send Angelo the head of a prisoner (much like Claudio) who has died overnight: Isabella supposes her brother to be dead. The duke, entering the city gates in state, *in propria persona*, hears her petition for justice. Angelo confesses; and after (by the duke's order) marrying Mariana, is pardoned. Indeed, there is a general amnesty; and the duke takes to wife Isabella, who thus enters upon a wider sphere of usefulness than that of a cloister.

MACBETH, one of Shakespeare's great tragedies of passion, which owes its great power of fascination to the supernatural element, was written about 1605. The prose story used was found in Holinshed's 'Chronicles.' The sombre passions of the soul are painted with a brush dipped in blood and darkness. In every scene there is the horror and redness of blood. The faces of the murdered King Duncan's guards are smeared with it, it stains the spectral robes of Banquo, flows from the wounds of the pretty children of Macduff, and will not off from the little hand of the sleep-walking Lady Macbeth. Banquo and Macbeth have just returned from a successful campaign in the north. On the road they meet three weird sisters, who predicted for Macbeth kingship, and for Banquo that his issue should be kings.

'Tis very late; the owl has shrieked good-night; only the lord and lady of the castle are awake. He, alone and waiting her signal, sees a vision of a phantasmal dagger in the air before him. He enters the chamber. "Hark! it was but the owl."—"Who's there? what ho!"—"I have done the deed: didst thou not hear a noise?" In the dead silence, as day dawns, comes now a loud knocking at the south entry, and the coarse grumbling of the half-awakened porter brings back the commonplace realities of the day. Macbeth is crowned at Scone. But his fears stick deep in Banquo, and at a state banquet one of his hired murderers whispers him that Banquo lies dead in a ditch outside. As he turns he sees the ghost of that nobleman in his seat. "Prithee, see there! behold! look!"—"Avaunt! and quit my sight! Thy bones are marrowless, thy blood is cold; thou hast no speculation in those eyes which thou dost glare with."—"Gentlemen, rise, his Highness is not well." Macbeth, deep in crime, has no resource but to go deeper yet and becomes a bloody tyrant; but ends his career at Dunsinane Castle, where the slain king's sons, Malcolm and Macduff, and ten thousand stout English soldiers, meet their friends the Scottish patriot forces. The tyrant is fortified in the castle. The witches have told him he shall not perish till Birnam wood shall come to Dunsinane, and that no one of woman born shall have mortal power over him. But the enemy, as they approach, cut branches from Birnam wood "to shadow the number of their host." This strikes terror to Macbeth's heart; but relying on the other assurance of the witches, he rushes forth to battle. He meets the enraged Macduff, learns from him that he (Macduff) was ripped untimely from his mother's womb, and so is not strictly of woman born. With the energy of despair Macbeth attacks him, but is overcome and beheaded.

LEAR.—Shakespeare's great drama, '*King Lear*', was written between 1603 and 1606. The bare historical outline of the story of the King he got probably from Holinshed or from an old play, the '*Chronicle History of Leir*'; the sad story of Gloster was found in Sir Philip Sidney's '*Arcadia*'. The motifs of the drama are the wronging of children by parents and of parents by children.

With the fortunes of the King are interwoven those of Gloster. Lear has she-devils for daughters (Goneril and Regan), and one ministering angel, Cordelia; Gloster has a he-devil for son (Edmund), and one faithful son, Edgar. The lustre of goodness in Cordelia, Edgar, Albany, loyal Kent, and the faithful Fool, redeems human nature, redresses the balance. At the time the play opens, Lear is magnanimously dividing his kingdom between his sons-in-law Cornwall and Albany. But he has already a predisposition to madness, shown by his furious wrath over trifles, his childish bids for affection, and his dowering of his favorite daughter Cordelia with poverty and a perpetual curse, simply for a little willful reserve in expressing her really profound love for him. Blind impulse alone sways him; his passions are like inflammable gas; for a mere whim he banishes his best friend, Kent. Coming into the palace of Goneril, after a day's hunt with his retinue of a hundred knights, his daughter (a fortnight after her father's abdication) calls his men riotous and asks him to dismiss half of them. Exasperated to the point of fury, he rushes out tired and supperless into a wild night storm; he is cut to the heart by her ingratitude. And there before the hovel, in the presence of Kent, the disguised Edgar, and the Fool, insanity sets in and never leaves him until he dies at Dover by the dead body of Cordelia. In a hurricane of fearful events the action now rushes on: Gloster's eyes are plucked out, and he wanders away to Dover, where Cordelia, now Queen of France, has landed with an army to restore her father to his rights. Thither, too, the stricken Lear is borne at night. The joint queens, most delicate friends, lust after Edmund. Regan, made a widow by the death of Cornwall, is poisoned by Goneril. Cordelia and Lear are taken prisoner, and Cordelia is hanged by Edmund's order. Edmund is slain in the trial by combat. Lear dies; Gloster and Kent are broken-hearted and dying; Regan has stabbed herself; Edgar and Albany alone survive. The Fool in '*Lear*' is a man of tender feeling, and clings to his old comrade, the King, as to a brother. His jests are like smiles seen through tears; they relieve the terrible strain on our feelings. Edmund is a shade better

than Iago; his bastardy, with its rankling humiliations, is an assignable cause, though hardly a palliation of his guilt.

TIMON OF ATHENS is by Shakespeare, either in whole or in part. It is a bitter satire on friendship and society, written in the stern sarcastic vein of Juvenal. The sources of the plot seem to have been Paynter's 'Palace of Pleasure,' Plutarch's 'Life of Antony,' and Lucian's 'Dialogue on Timon.' Shakespeare's 'Timon' is unique both in his ostentations and indiscriminate prodigality and in the bitterness of his misanthropy after his wealth was gone. Yet he was of the noblest heart. His sublime faith that his friends were as generous as he, and that they were all brothers, commanding one another's fortunes, was a practical error, that was all. Men were selfish wolves; he thought them angels. His bounty was measureless: if a friend praised a horse 'twas his; if one wanted a little loan of £5,000 or so, 'twas a trifle; he portioned his servants and paid his friends' debts; his vaults wept with drunken spilth of wine, and every room blazed with lights and brayed with minstrelsy; at parting each guest received some jewel as a keepsake. When all was gone, full of cheerful faith he sent out to his friends to borrow, and they all with one accord began to make excuse. Not a penny could he get. Feast won, fast lost. The smiling, smooth, detested parasites left him to his clamorous creditors and to ruin. The crushing blow to his ideals maddened him; his blood turned to gall and vinegar. Yet he determined on one last banquet. The surprised sycophants thought he was on his feet again, and with profuse apologies assembled at his house. The covered dishes are brought in. "Uncover dogs, and lap!" cries the enraged Timon. The dishes are found to be full of warm water, which he throws in their faces, then pelts them with stones and drives them forth with execrations, and rushes away to the woods to henceforth live in a cave and subsist on roots and berries and curse mankind. In digging he finds gold. His old acquaintances visit him in turn, —Alcibiades, the cynical dog Apemantus, his faithful steward Flavius, a poet, a painter, senators of Athens. He curses them all, flings gold at them, telling them he gives it that they may use it for the bale of man, pronounces his

weeping steward the only honest man in the world, builds "his everlasting mansion on the beached verge of the salt flood," where "vast Neptune may weep for aye on his low grave, on faults forgiven," writes his epitaph, and lies down in the tomb and dies.

PERICLES, PRINCE OF TYRE, a play written in part by Shakespeare. His part in it begins with the magnificent storm scene in Act iii.—"Thou god of this great vast, rebuke these surges,"—"The seaman's whistle is as a whisper in the ears of death, unheard," etc. The play was very popular with the masses for a hundred years. Indeed the romantic plot is enough to make it perennially interesting and pathetic; the deepest springs of emotion and of tears are touched by the scenes in which Pericles recovers his lost wife and his daughter. —After certain strange adventures Pericles, Prince of Tyre, arrives with ships loaded with grain at Tarsus, and feeds the starving subjects of King Cleon and Queen Dionyza. Afterwards shipwrecked by Pentapolis, he recovers from the waves his suit of armor, and buying a horse with a jewel, goes to King Simonides's court and jousts for his daughter Thaisa's love. He marries her, and in returning to Tyre his wife gives birth, in the midst of a terrible storm, to a daughter whom he names Marina. The mother, supposed dead, is laid by Pericles in a water-tight bitumined chest, with jewels and spices, etc., and is thrown overboard by the sailors, but cast ashore at Ephesus and restored to life by the wise and good physician Cerimon. Pericles lands with his infant daughter at Tarsus, where he leaves her with his old friends Cleon and Dionyza. The pretty Marina grows up, and so excites the hatred of the queen by outshining her own daughter, that she tries to kill her; but the girl is rescued by pirates, who carry her to Mitylene, where she is bought by the owner of a disreputable house, but escapes to take service as a kind of companion in an honest family. The fame of her beauty and accomplishments spreads through the city. One festal day comes Pericles, sad and ill, in his ship to Mitylene, and meeting with Marina, learns from her her story. His joy is so great that he fears death. By Diana's command, revealed to him in a vision, he goes to Ephesus to confess before the people and before her

priestess the story of his life. The officiating priestess turns out to be his wife Thaisa, who went from the physician's house to become a ministrant in the temple of the goddess of chastity.

ANTONY AND CLEOPATRA, written about 1607, is the second of Shakespeare's Roman plays. *'Julius Cæsar'* being the first. For breadth of treatment and richness of canvas it excels the latter. There is a splendid audacity and self-conscious strength, almost diablerie, in it all. In Cleopatra, the gipsy sorceress queen, the gorgeous Oriental voluptuousness is embodied; in the strong-thewed Antony, the stern soldier-power of Rome weakened by indulgence in lust. There is no more affecting scene in Shakespeare than the death, from remorse, of Enobarbus. In the whole play the poet follows North's *'Plutarch'* for his facts. The three rulers of the Roman world are Mark Antony, Octavius Cæsar, and their weak tool, Lepidus. While Antony is idling away the days in Alexandria with Cleopatra, and giving audience to Eastern kings, in Italy things are all askew. His wife Fulvia has died. Pompey is in revolt with a strong force on the high seas. At last Antony is shamed home to Rome. Lepidus and other friends patch up a truce between him and Cæsar, and it is cemented by Antony marrying Cæsar's sister Octavia, to the boundless vexation of Cleopatra. What a contrast between the imperial Circe, self-willed, wanton, spell-weaving, and the sweet, gentle Octavia, wifely and loyal! From the time when Antony first met his "serpent of old Nile," in that rich Venetian barge of beaten gold, wafted by purple sails along the banks of the Cydnus, up to the fatal day of Actium, when in her great trireme she fled from Cæsar's ships, and he shamefully fled after her, he was infatuated over her, and she led him to his death. After the great defeat at Actium, Enobarbus and other intimate followers deserted the wanning fortunes of Antony. Yet once more he tried the fortune of battle, and on the first day was victorious, but on the second was defeated by sea and land. Being falsely told that Cleopatra is dead, Antony falls on his sword. Cleopatra has taken refuge in her monument, and she and her women draw up the dying lover to its top. But the monument is forced by Cæsar's men, and the queen put under a guard. She

has poisonous asps smuggled in a basket of figs, and applies one to her breast and another to her arm, and so dies, looking in death "like sleep," and

"As she would catch another Antony
In her strong toil of grace."

CORIOLANUS, a powerful drama of Shakespeare's later years (written about 1609), retells from North's *'Plutarch'*, in terse sinewy English, the fate that overtook the too haughty pride of a Roman patrician,—generous, brave, filial, but a mere boy in discretion, his soul a dynamo always overcharged with a voltage current of scorn and rage, and playing out its live lightnings on the least provocation. See his fierce temper reflected in his little boy, grinding his teeth as he tears a butterfly to pieces: "Oh, I warrant how he mammocked it!" Mark his strength: "Death, that dark spirit, in's nervy arm doth lie." "What an arm he has! he turned me about with his finger and thumb as one would set up a top." In battle "he was a thing of blood, whose every motion was timed with dying cries." In the Volscan war, at the gates of Corioli, this Caius Marcius performed such deeds of derring-do that he was nigh worshiped; and there he got his addition of *'Coriolanus.'* His scorn of the rabble, their cowardice, vacillation, dirty faces, and uncleansed teeth, was boundless. The patricians were with him: if the plebeians rose in riot, accusing the senatorial party of "still cupboarding the viand," but never bearing labor like the rest, Menenius could put them down with the apologue of the belly and the members,—the belly, like the Senate, indeed receiving all, but only to distribute it to the rest. Coriolanus goes further, and angers the tribunes by roundly denying the right of the cowardly plebs to a distribution of grain in time of scarcity. The tribunes stir up the people against him; and when he returns from the war, wearing the oaken garland and covered with wounds, and seeks the consulship, they successfully tempt his temper by taunts, accuse him of treason, and get him banished by decree. In a towering rage he cries, "You common cry of curs, I banish you!" and taking an affecting farewell of his wife, and of Volumnia his mother (type of the stern and proud Roman matron), he goes disguised to Antium and offers his services against Rome to his hitherto

mortal foe and rival, Tullus Sufidius. The scene with the servants forms the sole piece of humor in the play. But his destiny pursues him still: his worse genius, like the Little Master in 'Sintram,' whispers him to his ruin; his old stiff-necked arrogance of manner again appears. The eyes of all the admiring Volscians are on him. Sufidius, now bitterly jealous, regrets his sharing of the command; and when, softened by the entreaties of weeping wife and mother, Coriolanus spares Rome and returns with the Volscians to Antium, his rival and a band of conspirators "stain all their edges" in his blood, and he falls, like the great Julius, the victim of his own willful spirit.

Cymbeline was written by Shakespeare late in his life, probably about 1609. A few facts about Cymbeline and his sons he took from Holinshed; but the story of Imogen forms the ninth novel of the second day of Boccaccio's 'Decameron.' These two stories Shakespeare has interwoven; and the atmosphere of the two is not dissimilar; there is a tonic moral quality in Imogen's unassailable virtue like the bracing mountain air in which the royal youths have been brought up. The beautiful song 'Fear No More the Heat o' the Sun' was a great favorite with Tennyson. Cymbeline wanted his daughter Imogen to marry his stepson Cloten, a boorish stout and cruel villain, but she has secretly married a brave and loyal private gentleman, Posthumus Leonatus, and he is banished for it. In Italy one Iachimo wagers him ten thousand ducats to his diamond ring that he can seduce the honor of Imogen. He miserably fails, even by the aid of lies as to the disloyalty of Posthumus, and then pretends he was but testing her virtue for her husband's sake. She pardons him, and receives into her chamber, for safe-keeping, a trunk, supposed to contain costly plate and jewels, but which really contains Iachimo himself, who emerges from it in the dead of night; slips the bracelet from her arm; observes the mole, cinque-spotted with crimson, on her breast; and notes down in his book the furniture and ornaments of the room. He returns to Italy. Posthumus despairingly yields himself beaten, and writes to his servant Pisanio to kill Imogen; to facilitate the deed, he sends her word to meet him at Milford Haven. Thither she flies

with Pisanio, who discloses all, gets her to disguise herself in men's clothes and seek to enter the service of Lucius, the Roman ambassador. She loses her way, and arrives at the mountain cave in Wales where dwell, unknown to her, her two brothers, Guiderius and Arviragus, stolen in infancy. Imogen is hospitably received by them under the name of Fidele. While they are at the chase she partakes of a box of drugged medicine which the wicked queen had prepared, and sinks into a trance resembling death. Her brothers sing her requiem. In the end Cloten is killed, the paternity of the youths revealed, Iachimo confesses his crime, and Imogen recovers both her husband and her brothers.

A WINTER'S TALE, probably the last dramatic piece from Shakespeare's pen, has the serene and cheerful wisdom of 'Cymbeline' and 'The Tempest.' It is based on Greene's 'Pandosto' (1588). In this story, as in Shakespeare, Bohemia is made a maritime country and Delphos an island. The name 'Winter's Tale' derives partly from the fact that the play opens in winter, and partly from the resemblance of the story to a marvelous tale told by a winter's fire. Like 'Othello,' it depicts the tragic results of jealousy,—in this case long years of suffering for both husband and wife, and the purification of the soul of the former through remorse, and his final reconciliation with his wronged queen. Leontes, king of Sicily, unlike Othello, has a natural bent toward jealousy; he suspects without good cause, and is grossly tyrannical in his persecutions of the innocent. Hermione, in her sweet patience and sorrow, is the most divinely compassionate matron Shakespeare has delineated. Polixenes, king of Bohemia, has been nine months a guest of his boyhood's friend Leontes, and is warmly urged by both king and queen to stay longer. Hermione's warm hospitality and her lingering hand pressures are construed by the king as proof of criminality: he sees himself laughed at for a cuckold; a deep fire of rage burns in his heart; he wants Camillo to poison Polixenes; but this good man flies with him to Bohemia. Leontes puts his wife in prison, where she is delivered of a daughter. He compels Antigonus to swear to expose it in a desert place, and then proceeds with the formal trial of his wife. His messen-

gers to Delphi report her guiltless. She swoons away, and Paulina gives out that she is dead. But she is secretly conveyed away, after the funeral, and revived. Her little son dies from grief. Sixteen years now elapse, and we are across seas in Bohemia, near the palace of Polixenes, and near where Hermione's infant daughter was exposed, but rescued (with a bundle containing rich bearing cloth, gold, jewels, etc.) by an old shepherd. Antigonus and his ship's crew were all lost, so no trace of the infant could be found. But here she is, the sweetest girl in Bohemia and named Perdita ("the lost one"). A sheep-shearing feast at the old shepherd's cottage is in progress. His son has gone for sugar and spices and rice, and had his pocket picked by that rogue of rogues, that snapper-up of unconsidered trifles, Autolycus. The dainty Perdita moves about under the green trees as the hostess of the occasion, giving to each guest a bunch of sweet flowers and a welcome. Polixenes and Camillo are here in disguise, to look after Polixenes's son Florizel. After dancing, and some songs from peddler Autolycus, Florizel and Perdita are about to be betrothed when Polixenes discovers himself and threatens direst punishment to the rustics. The lovers fly to Sicily, with a feigned story for the ear of Leontes; and the old shepherd and his son get aboard Florizel's ship to show the bundle and "fairy gold" found with Perdita, expecting thus to save their lives by proving that they are not responsible for her doings. Polixenes and Camillo follow the fugitives, and at Leontes's court is great rejoicing at the discovery of the king's daughter; which joy is increased tenfold by Paulina, who restores Hermione to her repentant husband's arms. Her device for gradually and gently possessing him of the idea of Hermione's being alive, is curious and shrewd. She gives out that she has in her gallery a marvelous statue of Hermione by Julio Romano, so recently finished that the red paint on the lips is yet wet. When the curtain is drawn by Paulina, husband and daughter gaze greedily on the statue, and to their amazement it is made to step down from its pedestal and speak. They perceive it to be warm with life, and to be indeed Hermione herself,—let us hope, to have less strain on her charity thereafter.

THE TEMPEST, one of Shakespeare's very latest plays (1611), written in the mellow maturity of his genius, is probably based on a lost Italian *novella* or play, though certain incidents are borrowed from three pamphlets on the Bermudas and Virginia and from Florio's Montaigne. The scene is said to be laid in the haunted island of Lampedusa in the Mediterranean. In the opening lines we see a ship laboring in heavy seas near the shore of an island, whose sole inhabitants, besides the spirits of earth and air typified in the dainty yet powerful sprite Ariel, are Prospero and his lovely daughter Miranda, and their slave, the deformed boor Caliban, an aborigine of the island. The grave and good Prospero is a luckier castaway than Robinson Crusoe, in that his old friend Gonzalo put into the boat with him not only his infant daughter, but clothes, and some books of magic, by the aid of which both men and spirits, and the very elements, are subject to the beck of his wand. He was the rightful Duke of Milan, but was supplanted by his brother Antonio, who with his confederate, the king of Naples, and the latter's son Ferdinand and others, is cast ashore on the island. The shipwreck occurs full in the sight of the weeping Miranda; but all hands are saved, and the ship too. The humorous characters are the butler Stephano, and the court jester Trinculo, both semi-drunk, their speech and songs caught from the sailors, and savoring of salt and tar. Throughout the play the three groups of personages,—the royal retinue with the irrepressible and malapropos old Gonzalo, the drunken fellows and Caliban, and Prospero with his daughter and Ferdinand,—move leisurely to and fro, the whole action taking up only three hours. The three boors, fuddled with their fine liquor and bearing the bark bottle, rove about the enchanted island, fall into the filthy-mantled pool, and are stoutly pinched by Prospero's goblins for theft. The murderous plot of Antonio and the courtier Sebastian is exposed at the phantom banquet of the harpies. Spellbound in the linden grove, all the guilty parties come forward into a charmed circle and take a lecture from Prospero. General reconciliation. Then finally, Miranda and Ferdinand are discovered playing chess before Prospero's

cell, and learn that to-morrow they set sail for Naples to be married.

TWO NOBLE KINSMEN.—A most noble and pathetic drama, founded on Chaucer's 'Knighte's Tale,' and first printed in 1634, with the names of Shakespeare and Fletcher on the title-page as authors. The grand passages show the very style of 'Coriolanus' and of 'The Tempest,' and are wholly beyond Fletcher's powers: *e. g.*, the magnificent description of Arcite's horse, worthy of the Panathenaic frieze; the Meissonier portraits of the champion Knights' assistants,—the stern, brown-faced prince with long, black, shining hair and lion mien, the massive-thewed blond, and the rest; the portrait of Arcite himself, his eye "like a sharp weapon on a soft sheath," "of most fiery sparkle and soft sweetness"; or of Palamon's brown manly face and thought-lined brow. And how Shakespearean that phrase applied to old men nearing death,—"the gray approachers"! And who but Shakespeare would have written the lines (so admired by Tennyson) on Mars,—

"Who dost pluck
With hand omnipotent from forth blue clouds
The mason'd turrets?"

The under-plot about the jailer's daughter, who goes mad for Palamon's love, is a weak and repulsive imitation of the Ophelia scenes in 'Hamlet.' The play is about the tribulations of two noble youths who both love the same sweet girl, "fresher than the May,"—Emilia, sister of Hippolyta, wife of Theseus. Their love separates them; they were a miracle of friendship, they become bitterest foes. By Theseus's command they select each three friends, and in a trial by combat of the eight champions, Arcite wins Emilia, but is at once killed by his horse falling on him, and Palamon secures the prize after all.

HENRY VIII., a historical drama by Shakespeare, based on Edward Hall's 'Union of the Families of Lancaster and York,' Holinshed's 'Chronicles,' and Fox's 'Acts and Monuments of the Church.' The key-idea is the mutability of earthly grandeur, and by one or another turn of Fortune's wheel, the overthrow of the mighty—*i. e.*, of the Duke of Buckingham, of Cardinal Wolsey, and of Queen Katharine. The action covers a period of sixteen years,

from the Field of the Cloth of Gold, in 1520, described in the opening pages, to the death of Queen Katharine in 1536. It is the trial and divorce of this patient, queenly, and unfortunate woman, that forms the main subject of the drama. She was the daughter of Ferdinand and Isabella of Castile, and born in 1485. She had been married when seventeen to Arthur, eldest son of Henry VII. Arthur lived only five months after his marriage, and when at seventeen years Henry VIII. came to the throne (that "most hateful ruffian and tyrant"), he married Katharine, then twenty-four. She bore him children, and he never lost his respect for her and her unblemished life. But twenty years after his marriage he met Anne Bullen at a merry ball at Cardinal Wolsey's palace, and fell in love with her, and immediately conceived conscientious scruples against the legality of his marriage. Queen Katharine is brought to trial before a solemn council of nobles and churchmen. With fine dignity she appeals to the Pope and leaves the council, refusing then and ever after to attend "any of their courts." The speeches are masterpieces of pathetic and noble defense. In all his facts the poet follows history very faithfully. The Pope goes against her, and she is divorced and sequestered at Kimbolton, where presently she dies heart-broken, sending a dying message of love to Henry. Intertwined with the sad fortunes of the queen are the equally crushing calamities that overtake Cardinal Wolsey. His high-blown pride, his oppressive exactions in amassing wealth greater than the king's, his *ego et rex meus*, his double dealing with Henry in securing the Pope's sanction to the divorce,—these and other things are the means whereby his many enemies work his ruin. He is stripped of all his dignities and offices, and wanders away, an old man broken with the storms of State, to lay his bones in Leicester Abbey. The episode of the trial of Archbishop Cranmer is so pathetically handled as to excite tears. He is brought to trial for heresy by his enemy Gardiner, bishop of Winchester, but has previously been moved to tears of gratitude by Henry's secretly bidding him be of good cheer, and giving him his signet ring as a talisman to conjure with if too hard pressed by his enemies. Henry is so placed as to oversee (himself unseen)

Cranmer's trial and the arrogant persecution of Gardiner. Cranmer produces the ring just as they are commanding him to be led away to the Tower; and Henry steps forth to first rebuke his enemies and then command them to be at peace. He does Cranmer the high honor of asking him to become a god-father to the daughter (Elizabeth) of Anne Bullen; and after Cranmer's eloquent prophecy at the christening, the curtain falls. The setting of this play is full of rich and magnificent scenery and spectacular pomp.

The Vision of Piers Plowman, an English poem of the fourteenth century, is ascribed, chiefly on the ground of internal evidence, to William Langland or Longland, a monk of Malvern, in spirit a Thomas Carlyle of the Middle Ages, crying out against abuses, insisting upon sincerity as the first of virtues.

This poem belongs to the class of the dream-poem, a characteristic product of his century. Dante had seen all heaven and hell in vision. Gower and the author of 'Pearl' had dreamed dreams. 'The Vision of Piers Plowman' is a curious amalgamation of fantastic allegory and clear-cut fact, of nebulous dreams and vivid pictures of the England of the day. The author is at once as realistic as Chaucer and as mystical as Guillaume de Lorris, the observant man of the world and the brooding anchorite; his poem reflects both the England of the fourteenth century and the visionary, child-like mediaeval mind.

Internal evidence fixes its date about 1362. Forty manuscript copies of it, belonging for the most part to the latter end of the fourteenth century, attest its popularity. Three distinct versions are extant, known as Texts A, B, and C. The probable date of Text A is 1362-63; of Text B, 1376-77; of Text C, 1398-99. The variations in these texts are considerable. An imitation of the poem called 'Piers Plowman's Crede' appeared about 1393. The author of 'Piers Plowman' represents himself as falling asleep on Malvern Hills, on a beautiful May morning. In his dreams he beholds a vast plain, "a feir feld ful of folk," representing indeed the whole of humanity: knights, monks, parsons, workmen singing French songs, cooks crying hot pies! "Hote pyes, hote!" pardoners, pilgrims, preachers, beggars, jongleurs who will

not work, japers, and "mynstralles" that sell "glee." They are, or nearly so, the same beings Chaucer assembled at the "Tabard" inn, on the eve of his pilgrimage to Canterbury. This crowd has likewise a pilgrimage to make. . . . "They journey through abstract countries, they follow mystic roads . . . in search of Truth and of Supreme Good."

This search is the subject of an elaborate allegory, in the course of which the current abuses in Church and State are vigorously attacked. The poet inveighs especially against the greed and insincerity of his age, personifying these qualities in Lady Meed, who leads men astray, and tricks them into sin. The poem throws much light upon social and religious institutions of the day. These revelations must, however, be sought for among the strange mist-shapes of allegory.

The poet's vocabulary is similar to that of Chaucer. Several dialects are combined in it, the Midland dialect dominating. The metre is alliterative, long lines, divided into half-lines by a pause. Each line contains strong, or accented, syllables in fixed number, and weak or unaccented syllables in varying number.

About 'Piers Plowman' there has grown up a considerable body of editorial commentary. The work of Thomas Wright and of Skeat in this field is noteworthy.

Sartor Resartus, by Thomas Carlyle, first appeared in Fraser's Magazine, in 1833-34, and later in book form. It is divided into three parts,—introductory, biographical, and philosophical. The first part describes an imaginary book on 'Clothes: Their Origin and Influence' by Diogenes Teufelsdröckh, Professor of Things in General at Weissnichtwo in Germany. The book, the editor complains, is uneven in style and matter, and extraordinarily difficult to comprehend, but of such vigor in places that he is impelled to translate parts of it. The book begins with a history of clothes: they are co-existent with civilization, and are the source of all social and political distinction. Aprons, for example, are of all sorts, from the smith's iron sheet to the Bishop's useless drapery. The future church is shown in the paper aprons

of the Paris cooks; future historians will talk, not of church, but of journalism, and of editors instead of statesmen. Man is apt to forget that he is not a mere clothed animal,—that to the eye of pure reason he is a soul. Still Teufelsdröckh does not counsel a return to the natural state, for he recognizes the utility of clothes as the foundation of society. Wonder, at himself or at nature, every man must feel in order to worship. Everything material is but an emblem of something spiritual; clothes are such emblems, and are thus worthy of examination.

The autobiographic details sent to the editor which fill Book ii. came to him on loose scraps of paper in sealed paper bags, with no attempt at arrangement anywhere. A mysterious stranger left Teufelsdröckh, when he was a helpless infant, at the house of Andreas Futteral, a veteran and farmer. Andreas and his wife Gretchen brought the boy up honestly and carefully. As a child he roamed out-doors, listened to the talk of old men, and watched the sunset light play over the valley. At school he learned little, and at the gymnasiums less. At the university he received no instruction, but happened to prefer reading to rioting, and so gained a great deal of information. Then he was thrust into the world to find out what his capability was by himself. He withdrew from the law, in which he had begun, and tried to start out for himself. The woman whom he loved married another, and he was plunged into the depths of despair. Doubt, which he had felt in the university, became unbelief in God and even the Devil,—in everything but duty, could he have known what duty was. He was a victim to a curious fear, until one day his whole spirit rose, and uttering the protest of the "everlasting no," asserted its own freedom. After that he wandered in a "Centre of Indifference," not caring much, but interested in cities, fields, and books. Life came to mean freedom to him; he felt impelled to "look through the shows of things to the things themselves,"—to find the Ideal in the midst of the Actual.

The third book, which deals with the philosophy itself, is much less continuous and clear. In the first chapter, he praises George Fox's suit of leather as the most remarkable suit of its century, since it was a symbol of the equality of

man and of the freedom of thought. Religion is the basis of society: every society may be described as a church which is audibly preaching or prophesying, or which is not yet articulate, or which is dumb with old age. Religion has entirely abandoned the clothes provided for her by modern society, and sits apart making herself new ones. All symbols are valuable as keeping something silent, and, at the same time, as revealing something of the Infinite. Society now has no proper symbols, owing to over-utilitarianism and over-independence. Still a new society is forming itself to rise, Phoenix-like, from the ashes of the old. Mankind, like nature, is one, not an aggregate of units. The future church for the worship of these mysteries will be literature, as already suggested by the prophet Goethe. Custom makes nature, time, and space, which are really miracles, seem natural, but we must feel wonder and reverence at them. Our life is through mystery to mystery, from God to God. The chief points, in concluding, to be remembered are: All life is based on wonder; all clothes, or symbols, are forms or manifestations of the spiritual or infinite; cant and hypocrisy everywhere should be replaced by clear truth.

Troubadours and Trouveres, by Harriet Waters Preston, is an account of the poetry of Provence, old and new. The earlier essays describe the work of the two best-known of the "*Félibres*," as the school of modern poets of the South of France is called: men who write in the old "*langue d'oc*," or Provençal dialect, in opposition to the "*langue d'oïl*," or French tongue, which they do not acknowledge as their language. Miss Preston makes many translations of their verse, which give a vivid presentment of the fire and color and naive simplicity of the originals. Another poet of the South of France, neither Provençal nor French, was Jacques Jasmin, who wrote in the peculiar Gascon dialect, with all the wit and gayety of his race. The forerunners of all these men were the old troubadours, who flourished from the driving out of the Saracens to the end of the crusades, during the "age of chivalry," and who spent their lives making love songs for the ladies of their preference. Their chansons, or songs, so

simple and so perfect, were invariably on the one theme of love; occasionally they wrote longer pieces, called "sirventes," which were narrative or satiric. Many charming translations illustrate their manner. The book closes with a chapter on the Arthurian legends, showing what these owe to Geoffrey of Monmouth, to unknown French romances, to Sir Thomas Malory, and finally to Tennyson. Miss Preston's excellent scholarship and rare literary gift combine to make a most entertaining book.

Wilhelm Meister's Apprenticeship. The first part of 'Wilhelm Meister' was finished in 1796, after having occupied Goethe's attention for twenty years. The central idea of this great novel is the development of the individual by means of the most varied experiences of life. There is no plot proper, but in a series of brilliant episodes the different stages of the hero's spiritual growth are brought before the reader. Wilhelm Meister is a young man with many admirable qualities of character, but passionate and emotional, somewhat unstable, lacking reflection and proper knowledge of the world. The son of a well-to-do business man in a small German town is traveling for his father's house when he falls in with a troupe of strolling comedians. From earliest boyhood he has been devoted to the theatre, a passion which has been nourished by puppet-plays and much reading of dramatic literature and romances. Disgusted with the routine of business, and eager for new experiences, he joins the players, determined to become an actor himself. His apprenticeship to life falls into two periods. The first comprises the lessons he learned while among the players. Brought up in comfort in a respectable, somewhat philistine household, he enjoys at first the free and easy life of his new companions, though as a class they had at that period hardly any standing in society. He becomes passionately attached to Marianne, a charming young actress, who returns his love, but whom he leaves after a while, because of ungrounded jealousy. For a time he thinks he has found his true vocation in the pursuit of the actor's art. But ill-success on the stage, and closer acquaintance with this bohemian life of shams and gilded misery, disillusioned him, and reveals the insubstantiality of his youthful

ambitions. Leaving the actors, he becomes acquainted with some landed proprietors belonging to the lesser nobility of the country. And here the second period of his apprenticeship begins. Meeting people of culture and position in society, he comes into closer touch with real life, and is initiated into the ways of the world. His development is further hastened by finding his son Felix, whom he has never acknowledged. What women and society are still unable to teach him, he now learns from his own child. The awakening sense of his parental responsibilities is the final touchstone of his fully developed manhood. Having thus completed his apprenticeship to life in a series of bitter experiences, he now marries a lady of rank, and turns landed proprietor. The scheme of the novel gave Goethe opportunity to bring in the most varied phases of society, especially the nobility of his time, and the actors. He also discusses different æsthetic principles, especially the laws of dramatic art as exemplified in 'Hamlet.' He also touches on questions of education, and religious controversy, and satirizes somewhat the secret societies, just then beginning to spring up in Germany. 'Wilhelm Meister,' in short, gives a richly colored picture of the life of Goethe's time.

Scarlet Letter, The, the novel which established Nathaniel Hawthorne's fame, and which he wrote in the ancient environment of Salem, was published in 1850, when he was forty-six years old. Its simple plot of Puritan times in New England is surrounded with an air of mystery and of weird imaginings. The scene is in Boston, two hundred years ago: the chief characters are Hester Prynne; her lover, Arthur Dimmesdale, the young but revered minister of the town; their child, Pearl; and her husband Roger Chillingworth, an aged scholar, a former resident of Amsterdam, who, resolving to remove to the New World, had, two years previously, sent his young wife Hester on before him. When the book opens, he arrives in Boston, to find her upon the pillory, her babe in her arms; upon her breast the Scarlet Letter "A" ("Adulteress"), which she has been condemned to wear for life. She refuses to reveal the name of her partner in guilt, and takes up her lonely abode on the edge of the

wilderness. Here Pearl grows up a wild elf-like child; here Hester makes atonement by devoting her life to deeds of mercy. Her husband, whose identity she has sworn to conceal, remains in the town, and in the guise of a physician, pries into and tortures the minister's remorse-haunted soul. Hester, knowing this, forgetting aught but love, proposes flight with him. He wills to remain, to reveal his guilt publicly. Confessing all, after a sermon of great power, he dies in Hester's arms, upon the platform where she once stood condemned. A wonderful atmosphere of the Puritan society bathes this book, its moral intensity, its sensitiveness to the unseen powers; while forever pressing in upon the seething little community is the mystery of the new-world wilderness, the counterpart of the spiritual wilderness in which Hester and Arthur wander. This great creation is one of the few "classics" that the nineteenth century has added to literature.

Knightly Soldier, The, by H. Clay Trumbull, is a biography of Major Henry Ward Camp of the Tenth Connecticut Volunteers, who fell in one of the battles before Richmond in 1864. It was written while the War was still in progress; while the author, who was chaplain in the army and an attached friend of the subject of the memoir, was still amid the stress of the great conflict; and he writes with the warmth of personal affection and comradeship of the career of a young American soldier. It is a noble monument to the memory of the author's friend; at the same time it is a graphic chronicle of a soldier's life in the field. The letters of Major Camp interwoven with the narrative reveal the man's study of himself in the experiences of battle, prison, flight, recapture, liberation; and show him to be indeed a "knightly soldier."

Twenty Years of Congress: From Lincoln to Garfield, WITH A REVIEW OF THE EVENTS WHICH LED TO THE POLITICAL REVOLUTION OF 1860, by James G. Blaine, with portraits. (2 vols. 1884-86.) Mr. Blaine's unrivaled opportunity of knowing the period treated of in this work makes it an important contribution to history. It is clear, interesting, and brilliantly written. A large part of the first volume is devoted to a review of the events which

led up to the Civil War. Beginning with the original compromises between the North and the South embodied in the Constitution, it proceeds with the Missouri Compromises of 1820 and 1821, the origin and development of the abolition party, the character of the Southern leaders, the Mexican War, origin and growth of the Republican party, the Dred Scott decision, the debate between Douglas and Lincoln, the John Brown raid and Lincoln's election. Then follow two chapters on Congress in the winter of 1860-61; after which the course of affairs during the War and down to the inauguration of President Johnson occupies the rest of the volume. Mr. Blaine shows himself to be a warm admirer of Henry Clay, contrasting him very favorably with Webster, and saying of him: "In the rare combination of qualities which constitute at once the matchless leader of party and the statesman of consummate ability and inexhaustible resource, he has never been surpassed by any man speaking the English tongue." Of General Grant he speaks in the most appreciative terms. The picture of Lincoln's character is strongly drawn and glowing. Volume ii. covers the period from the beginning of Johnson's administration to the year 1881. The disbandment of the army, reconstruction, the three amendments to the Constitution, the government's financial legislation, Johnson's impeachment, General Grant's two terms, the Geneva award, Hayes's administration, the fisheries question, and Garfield's election, are among the topics treated. In conclusion, the author alludes to the unprecedented difficulty of the legislative problems during the War, and briefly notes the course of Congress in grappling with them, reviews the progress of the people during the twenty years, claiming credit for Congress for the result, and asserts that "No government of modern times has encountered the dangers that beset the United States, or achieved the triumphs wherewith the nation is crowned."

Luck of Roaring Camp, The, and other sketches, by Bret Harte, have for their subjects strange incidents of life in the far West during the gold-fever of '49. The essential romance of that adventurous, lawless, womanless society

is embodied in these tales. Representative members of it, gamblers "with the melancholy air and intellectual abstraction of a Hamlet"; all-around scamps with blond hair and Raphael faces; men with pasts buried in the oblivion east of the Mississippi; young men, battered men, decayed college graduates, and ex-convicts, are brought together in picturesque confusion,—their hot, fierce dramas being played against the loneliness of the Sierras, the aloofness of an unconquerable nature. 'The Luck of Roaring Camp' is perhaps the most beautiful of the sketches; 'The Outcasts of Poker Flat' is scarcely less pathetic. In 'Tennessee's Partner,' and in 'Muggles,' humor and pathos are mingled. The entire book is a wonderfully dramatic transcript of a phase of Western life forever passed away.

Vanity Fair, by W. M. Thackeray (1847-48), is one of the few great novels of the world, and perhaps the only novel of society that ranks as a classic, as a perfect and complete embodiment of those peculiar forces and conditions embraced in the term "fashionable." As the sub-title states, it is "without a hero"; but not, however, without a heroine. The central figure of the book is that *chef-d'œuvre*, the immortal, inimitable, magnificent Becky Sharp, the transcendent type of social strugglers, the cleverest, most unmoral woman in the whole range of fiction. From the hour when she tosses Johnson's Dictionary, the last gift of her teacher, out of the window of the Sedley coach, to her final appearance on the stage of the novel, she never falters in the bluff game she is playing with society. Her victims are numerous, her success, with slight exceptions, is unimpeachable. In constant contrast to her is pretty, pink-and-white, amiable Amelia, all love and trust Becky's school intimate and first protector. On Amelia and Amelia's family, Becky first climbs towards the dizzy heights of an assured social position. Rawdon Crawley is her final prey, the successful victim of her matrimonial ventures. Having secured him, she is more at liberty to be herself, to cease the strain of concealing her real nature, in her home at least. To the world she is still an actress, and the world does not find her out until it has suffered by her.

The environment in which she is placed — fashionable England of the beginning of the century — offered a great field for the genius of Thackeray. He portrayed it with marvelous, sustained skill through the long, leisurely, many-chaptered novel. Not a foible of fashionable life escaped him: not one weakness of human nature, not one fallacy of the gay world. His satire plays like searching light upon the canvas. His humanity does not miss the pathos sometimes lurking under the hard, bright surface of events. He does not forget that some women are tender, that some men are brave. Neither does he pass eternal judgment upon his characters. In his dealings with these frequenters of 'Vanity Fair,' there is something of the indifference of the gods, something, too, of their chivalry.

Quo Vadis, the latest and perhaps the most popular novel of the Polish master in fiction, Henryk Sienkiewicz, is, like the "trilogy," historical; it deals, however, not with the history of Poland, but with that of Rome in the time of Nero. The magnificent spectacular environment of the decaying Roman empire, the dramatic qualities of the Christian religion, then assuming a world-wide significance, offer rich material for the genius of Sienkiewicz. He presents the background of his narrative with marvelous vividness. Against it he draws great figures: Petronius, the lordly Roman noble, the very flower of paganism; Eunice and Lygia, diverse products of the same opulent world; Nero, the beast-emperor; the Christians seeking an unseen kingdom in a city overwhelmed by the symbols of earthly imperialism; and many others typical of dying Rome, or of that New Rome to be established on the ruined throne of the Caesars. The novel as a whole is intensely dramatic, sometimes melodramatic. Its curious title has reference to an ancient legend, which relates that St. Peter, fleeing from Rome and from crucifixion, meets his Lord Christ on the Appian Way. "Lord, whither goest thou?" (*Domine, quo vadis?*) cries Peter. "To Rome, to be crucified again," is the reply. The apostle thereupon turns back to his martyrdom. While 'Quo Vadis' cannot rank with the "trilogy," it is in many respects a remarkable novel. Its merit is not, however, in the ratio of its popularity.

Indiana, by "George Sand" (Madame Dudevant). A romantic tale published in 1832, which is of interest chiefly as being the first which brought the distinguished author into note, and also as portraying something of the author's own experience in married life. The scene is alternately in the Castle de Brie, the estate of the aged Colonel Delmare, a retired officer of Napoleon's army, where he lives with his youthful Creole wife Indiana; and in Paris, where the wife visits her aristocratic aunt, and where lives Raymond de Ramière, the heartless and reckless lover first of her foster-sister and maid Noun, and then of herself. Estranged from her ill-matched husband, the young wife is drawn into the fascinations of Raymond, whose artfulness succeeds in deceiving the Colonel, the wife, and all save the faithful English cousin, Sir Ralph; who secretly loves Indiana, but shields Raymond from discovery for fear of the pain that would result to her. Desperate situations and dire conflicts of emotions follow, with much discourse on love and marital duty, and frequent discussions of the social and political questions of the day; the Colonel representing the Napoleonic idea of empire, Raymond the conservative legitimist, and Sir Ralph the modern republican. The descriptions of nature are vivid, and the characters are skillfully drawn, however untrue they may seem to actual life.

William Tell, the last completed drama of Schiller,—his swan-song,—was written in 1804, one year before his death. It is considered one of his finest works, being the most mature expression of that idea of freedom with which he had opened his poetic career in "The Robbers" twenty years before. But whereas Karl Moor was warring against the existing order of things, the Swiss people were fighting for the preservation of their ancient rights. The drama deals with what one might call the rebellion of the three Swiss counties, Schwyz, Uri, and Unterwalden, against the duke Albrecht of Austria, who was at the same time German Emperor under the name Albrecht I., reigning 1298-1308. His bailiffs, Hermann Gessler von Bruneck and Beringer von Landenberg, harassed the people in all possible ways, in order

to force them into submission to the house of Hapsburg. But a band of the free-born Swiss gathered together on the Rütli, that famous meadow on the lake of Lucerne, even now an objective point of pilgrimage to the traveler in Switzerland. They swore a solemn oath to overthrow the Austrian tyranny, and to free their country. But even while they were maturing their plans, one of the oppressors, Gessler, came to his death. He had forced William Tell to shoot an apple from the head of his son, as a punishment for disregarding a ridiculous ordinance. Tell, one of the best marksmen far and wide, hit the core of the apple without so much as touching a hair of his son's head. Yet he swore vengeance, and at the next opportunity he shot Gessler. This deed was the signal for a general uprising of the people. The Austrian officials were driven out of the country, their castles destroyed, and Switzerland was once more free. Although the play is named after Tell, he is merely the nominal hero. The real protagonists are the whole people.

Yemassee, The: A ROMANCE OF CAROLINA, by William Gilmore Sims. This is an American romance, the leading events of which are strictly true. The Yemassee are a powerful and gallant race of Indians, dwelling, with their tributary tribes, at the time of the action, in South Carolina. Their hunting grounds are gradually encroached upon by the English colonists, who, by purchases, seizures, and intrigues, finally change the feeling of friendship with which their advent was greeted, into fear, and finally into savage revolt. It is during this period of warfare (the early part of the eighteenth century) that the scene of the romance is laid. Mingled with the description of the life of the primitive red man is a stirring account of the struggles of the early colonists. The romance culminates in a realistic account of the attack by the Yemassee, in conjunction with neighboring tribes and Spanish allies, upon a small band of colonists, who, after a fierce conflict, finally defeat them. Interwoven with the scenes of savage cruelty, Spanish intrigue, and colonial hardship, is the love story of pretty Bess Matthews, daughter of the pastor, and Gabriel Harrison, the savior of the little band;

who later, as Charles Craven, Governor and Lord Palatine of Carolina, claims her hand. If the narrative seems often extravagant in its multiplicity of adventures, hair-breadth escapes, thrilling climaxes, and recurrent dangers, it is to be remembered that it depicts a time when adventure was the rule, and routine the exception; when death lurked at every threshold, and life was but a daily exemplification of the "survival of the fittest."

Some of the principal characters are Sanutee, chief of the Yemassee; Matiwan, his wife; Occonestoga, his son, slain for betrayal of his tribe; Richard Chorley, the buccaneer; and the trader Granger, and his wife,—the latter a type of the woman, brave in spirit and keen of wit, whom the early colonies developed.

Mountaineering in the Sierra Nevada, by Clarence King. (1872.)

Mr. King is so well known a scientist that the government very properly long ago annexed his services. It is therefore to be taken for granted that the geology and geography of this volume are above suspicion. But what delights the unlearned reader is not its scientific accuracy, but its nice observation, its vivid power of description, its unfailing humor, its beautiful literary art. The official mountaineer in pursuit of his duty ascends Mount Shasta and Mount Tyn dall, Mount Whitney and the peaks of the Yosemite, and gathers all the data for which a distant administration is pining. But on his own account, and to the unspeakable satisfaction of his audience, he "interviews" the Pike County immigrant, the Digger, the man from Nowhere, and the Californian; and the reader is privileged to "assist" with unspeakable satisfaction on all these social occasions, and to sigh that there are not more. A joy forever is that painter of the Sierras whom the geologist—"longing for some equal artist who should arise and choose to paint our Sierras as they really are, with all their color-glory, power of innumerable pine and countless pinnacle, gloom of tempest or splendor, where rushing light shatters itself upon granite crag, or burns in dying rose upon far fields of snow"—suddenly encountered, painting on a large canvas, who accosted him with "Dern'd if you ain't just naturally

ketched me at it! Git off and set down! You ain't goin' for no doctor, I know"; and who confesses that his aim is to be "the Pacific Slope Bonheur." His criticisms on his fellow artists are more incisive than Taine's. "Old Eastman Johnson's barns and everlasting girl with the ears of corn ain't life, it ain't got the real git-up." Bierstadt's mountains would "blow over in one of our fall winds. He hasn't got what old Ruskin calls for." In all Mr. King's character sketches appear the modest, good sense and sympathy, and the philosophic spirit, that makes his analysis of social problems so satisfactory. The concluding chapter is given to California as furnishing a study of character. Forced to admit the conditions on which she has been condemned as vulgar and brutal, he yet perceives that *being* is far less significant than *becoming*, and that her future is to be not less magnificent than her hopes.

Social Silhouettes, by Edgar Fawcett, (1885,) is a series of gracefully ironic sketches upon New York society. Mr. Mark Manhattan, born among the elect, related to most of the Knickerbocker families, and blessed with an adequate income, amuses his leisure by a study of social types. He introduces us to the charmed circle of Rivingtons, Riversides, Croton-Nyacks, Schenectadys, and others, all opulent, all sublimely sure of their own superiority to the rest of humanity. With a serene pity born of intimate knowledge of society's prizes, he watches the rich parvenu, Mrs. Ridgeway Bridgeway, push her way to recognition. There is the young lady who fails because her evident anxiety to please repels with a sense of strain all who approach her. There is the young man who succeeds because he makes no effort, and although able to express "nothing except manner and pronunciation," has name and dollars. Mr. Bradford Putnam is another type, an egotistic nonentity without a thought in his mind or a generous sentiment in his heart, who arrogantly enjoys what the gods have provided. Mr. Mark Manhattan does not think that "the brave little Mayflower steered its pale, half-starved inmates through bleak storm of angry seas to help them found an ancestry for such idle dalliers." He is a kindly cynic with sympathy for those who suf-

fer in intricate social meshes, and with contempt for all false standards and hypocrisy. He is not a reformer, but an indolent spectator with a sense of humor, who, after all, enjoys the society which he wittily berates.

Sicilian Vespers, The, by Cassimir Delavigne. This tragedy in five acts, first performed in Paris in 1819, is only memorable from its subject, the "Sicilian Vespers," that being the name given to the massacre of the French in Sicily, in 1282, the signal for which was to be the first stroke of the vesper-bell. John of Procida returns from a visit to secure the aid of Pedro of Aragon in liberating Sicily from the French. His son Loredan has become the fast friend of Montfort, the representative of Charles of Anjou. Montfort asks Loredan to intercede for him with Princess Amelia, heir to the throne of Sicily, unaware that she is his betrothed. Procida orders his son to slay his friend, who is also his country's foe. Amelia warns Montfort, whom she loves despite her betrothal. Montfort, learning Loredan's claims upon her, upbraids him and banishes him; but his nobler impulses triumph, and he pardons him. Night falls; the massacre breaks out. Under cover of darkness, Loredan stabs his friend, who forgives him with his last breath. Loredan cries, "Thou shalt be avenged," and kills himself. His father exclaims, "O my country, I have restored thy honor, but have lost my son. Forgive these tears." Then, turning to his fellow-conspirators, "Be ready to fight at dawn of day." And so the play ends.

Greece under Foreign Domination, FROM ITS CONQUEST BY THE ROMANS TO THE PRESENT TIME: 146 B. C.-1864 A. D. By George Finlay. (Final revised ed. 7 vols., (1877.) A thoroughly learned, accurate, and interesting history of Greece for two thousand and ten years, by a writer who qualified himself for his task by life-long residence in Greece: a soldier there in Byron's time, a statesman and economist of exceptional intelligence, and a great historian of the more judicious and practical type. The work was executed in parts in the years 1844-1861. It consists of (1) Greece under the Romans 146 B. C.-717 A. D.; (2) The By-

zantine Empire, 717-1204; (3) Mediæval Greece and Trebizond, 1204-1566; (4) Greece under Ottoman and Venetian Dominion, 1453-1821; and (5) The Greek Revolution and Greek Affairs, 1843-1864. The whole was thoroughly revised by the author before his death at Athens in 1875, and was very carefully edited for the Clarendon Press by Rev. H. F. Tozer. In comparison with Gibbon, it deals far more with interesting social particulars, and comes much nearer than Gibbon did to adequate treatment of the ages which both have covered. The author's prolonged residence in Greece, with very great sympathetic attention to Greek affairs, peculiarly qualified him to deal intelligently with the problems of Greek character through the long course of ages, from the Roman conquest to the latest developments. Taken in connection with Grote's admirable volumes for the ages of Greek story before Alexander the Great, the two works, even with a gap of two centuries between them, form one of the most interesting courses in history for thirty centuries to which the attention of intelligent readers can be given.

Leon Roch, by B. Pérez Galdós. This novel is a painful study of the struggle which is to-day taking place between dogma and modern scientific thought. The field of battle is the family of Leon Roch, a young scientist, married to Maria, the daughter of the Marquis de Telleria. Leon thinks he will have no trouble in molding the young girl, but finds soon after marriage that she expects to convert him. When he laughingly asks her how, she tears a scientific book from his hand and destroys it. Knowing that his wife's confessor is responsible for her conduct, he offers to forsake his scientific studies if she will leave Madrid and confine her church-going to Sundays. She refuses; but when he insists on a separation, she consents. The visit of her brother Luis, a religious fanatic, prevents its accomplishment; and his death places an insuperable barrier between husband and wife.

From this event the story moves rapidly to a sad ending.

Peter Ibbetson, by George Du Maurier. In 'Peter Ibbetson' romance and realism are so skillfully blended that one accepts the fairy-tale element

almost unquestioningly. The book is a prose poem, and carries its reader into a new world of dreams and ideal beauty.

The first chapters tell the hero's life as a child in the country near Paris, where he lives happily with his parents and his delicate little friend Mimsey Seraskier, until his father and mother die, and he is taken away by his uncle. The next years are spent at school in England; then Peter quarrels with his bad, ill-bred uncle, and becomes a lonely, hard-working architect. He falls in love at first sight with Mary, the Duchess of Towers: "It was the quick, sharp, cruel blow, the *coup de poignard*, that beauty of the most obvious, yet subtle, consummate, and highly organized order, can deal to a thoroughly prepared victim." Afterwards he has a strange, sweet dream of his boyhood, where Mary is the only living reality; and she tells him how to "dream true," and thus live over again his happy life as a child in France. Finally Peter meets Mary face to face; they discover, he that she is Mimsey Seraskier, and both that they have dreamed the same dream together. After this interview they part forever. Peter hears that his uncle has told infamous lies about his mother, and in justified rage kills him, more by accident than design. On the night that he is sentenced to be hanged, Mary comes into his dream again and tells him that the sentence will be commuted, and that after she is separated from her wretched husband she will make his life happy. Then comes an ideal dream-life of twenty-five years, that must be read to be understood and appreciated, during which Mary's outward life is spent in philanthropy and Peter's is spent in jail. When she dies, and their mutual dream-life ends, Peter becomes wildly insane. She visits him once after her death, and gives him strength to recover and write this singular autobiography. He dies in a criminal lunatic asylum, we are told, and whether he was mad, or the story is true, is left to the imagination.

The hero is a splendid type of manhood, and the Duchess of Towers is one of the sweetest, kindest women in modern fiction.

"Peter Ibbetson" was published in 1891, and was the first novel of the famous English artist.

Van Bibber and Others, by Richard Harding Davis (1890), is a collection of short stories that appeared originally in the magazines. The central figure in the majority of them is Van Bibber, a young New Yorker of the mythical "Four Hundred," a charming fellow, combining the exquisiteness of the aristocrat with the sterling virtues of the great American people. His tact is consummate, his ideals of good form unimpeachable, his snobbery entirely well-bred. Having plenty of money, and nothing to do but to be "about town," he is in the way of adventures. Some of these are funny; one or two are pathetic. They all serve to throw high light upon Van Bibber in his character of a swell. The stories are well written, and show the author's equal acquaintance with Fifth Avenue and with the East Side.

Shirley, Charlotte Brontë's third novel, was published in 1849. The scene is laid in the Yorkshire country with which she had been acquainted from childhood. The heroine, Shirley, was drawn from her own sister Emily. The other characters include three raw curates,—Mr. Malone, Mr. Sweeting, and Mr. Donne, through whom Charlotte Brontë probably satirized the curates of her own acquaintance; Robert Moore, a mill-owner; his distant cousin, Caroline Helstone, whom he eventually marries; his brother, Louis Moore, who marries Shirley Keeldar, the heroine, and a number of others, including workmen and the neighboring gentry. The story, while concerned mainly with no one character, follows, to some extent, the fortunes of Robert Moore, who, in his effort to introduce new machinery into his cloth mill, has to encounter much opposition from his employés. In her childhood, while at school at Roe Head, Charlotte Brontë had heard much of the Luddite Riots which were taking place in the neighborhood, and which furnished her later for the descriptions of the riots in Shirley.

The book faithfully reproduces the lives of country gentlefolk, and is richer in portrayal of character than in striking incident. Wholesome and genial in tone, it remains one of Charlotte Brontë's most attractive novels.

Through Night to Light ("Durch Nacht zum Licht"), by Friedrich Spielhagen (3 vols., 1861), a conclusion

of the romance 'Problematische Naturen' (Problematic Characters).

The promise of the title is not fulfilled by the course of this story or its conclusion. Oswald Stein, the hero of the preceding narrative, is to be brought "through night to light" in this work, but he does not accomplish this transition. The same inconstancy, the same facile impressibility, and the same transitoriness of impression, are brought out by similar sentimental experiences to those narrated in 'Problematic Characters.' Indeed, the hero is even less admirable than in his hot youth, since his experiments are no longer entirely innocent. The solution offered to the puzzle of his life is Oswald's heroic death on the barricades of Paris; but this suggestion of "light" is inadequate in view of the darkness of the preceding "night."

The story is usually regarded as an attempt to effect a compromise between the realistic tendencies of the late nineteenth century, and the idealism of an earlier school. It is rich in single episodes of interest or beauty; and its various heroines, Melitta, Hélène, Cécile, are well drawn. As a whole, however, and looked at from the point of view of its purpose, 'Through Night to Light' is not a powerful or convincing statement of the problem which the novelist has propounded.

Lady Lee's Widowhood, by Edward Bruce Hamley. (1854.) On its publication, this novel was called the most promising work of fiction since Bulwer's 'Pelham.' Sir Joseph Lee, a rich but weak-minded baronet, dies bequeathing all his property to his young widow, under the condition that she does not marry again without the consent of Col. Lee, Joseph's dissolute old uncle. In case of her marriage, the estate is to be divided between the baronet's young son and Col. Lee. The interest depends on the contrivances of Col. Lee to secure control of his niece's fortune, and the counter-contrivances of Lady Lee and her friends to keep it. The remaining chief characters of the tale are Captain Lane, a young soldier, Ostend, and two charming young girls, all of whom are provided with plenty of incident, and opportunity to shine. Gipsies, fortune-hunters, and members of the swell mob fill up the scene. The story is told with ease and vivacity, the composition is

spirited and graceful, and the humor is refined. It is a typical old-style English novel, in which virtue overcomes vice and triumphs in the end. Dramatized as 'Rosedale,' it has been a favorite play for more than a generation.

My Studio Neighbors, a volume of sketches, by William Hamilton Gibson. Illustrated by the author. (1898.) The titles of these sketches are: 'A Familiar Guest,' 'The Cuckoos and the Outwitted Cow-bird,' 'Door-Step Neighbors,' 'A Queer Little Family on the Bittersweet,' 'The Welcomes of the Flowers,' 'A Honey-Dew Picnic,' 'A Few Native Orchids and their Insect Sponsors,' 'The Milkweed.' Nobody since Thoreau has brought a more exact and clear observation to the study of familiar animal and plant life than the author of these sketches, and even Thoreau did not always see objects with the revealing eye of the artist. Mr. Gibson has the "sharp eye" and "fine ear" of the prince in the fairy-tale; and his word pictures are as vivid as the beautiful work of his pencil. To read him is to meet the creatures he describes, on terms of friendship.

Reveries of a Bachelor: OR, A Book of the Heart, by "Ik Marvel," pseudonym of Donald Grant Mitchell. The Bachelor's first Reverie was published in the Southern Literary Messenger in 1849, and was reprinted the following year in Harper's New Monthly Magazine. It represents the sentimental Bachelor before a fire of oak and hickory in a country farmhouse. He broods through an evening of "sober and thoughtful quietude." His thoughts are of matrimony, suggested by the smoke—signifying doubt; blaze—signifying cheer; ashes—signifying desolation. Why should he let himself love, with the chance of losing? The second Reverie is by a city grate, where the tossing sea-coal flame is like a flirt,—"so lively yet uncertain, so bright yet flickering,"—and its coruscations like the leapings of his own youthful heart; and just here the maid comes in and throws upon the fire a pan of anthracite, and its character soon changes to a pleasant glow, the similitude of a true woman's love, which the bachelor enlarges much upon in his dream-thoughts. The third Reverie is over his cigar, as lighted by a coal, a wisp of paper, or a match,—

each bearing its suggestion of some heart-experience. The fourth is divided into three parts, also: morning, which is the past,—a dreaming retrospect of younger days; noon, which is the bachelor's unsatisfied present; evening, which is the future, with its vision of Carolean, the road of love which runs not smooth at first, and then their marriage, foreign travel, full of warm and lively European scenes, and the return home with an ideal family conclusion. These papers, full of sentiment, enjoyed a wide popularity.

English Thought in the Eighteenth Century, History of, in two volumes, by Leslie Stephen. (1876.) The scope of this important book is hardly so broad as the title would indicate, for the subject treated with the greatest fullness is theology. The first volume, indeed, is given almost entirely to the famous deist controversy with which the names of Hume, Warburton, Chubb, Sherlock, Johnson, and the rest of the great disputants of the time—names only to the modern reader—are associated. The ground covered extends from the milestones planted by Descartes by means of his doctrine of innate ideas, to the removal of the boundaries of the fathers by the "constructive" infidelity of Thomas Paine. This review weighs with care the philosophical significance of the gradual change of thought, a knowledge of which is conveyed through an examination of the representative books upon theology and metaphysics. The historian's criticism upon these is fair-minded, illuminative, and always interesting, by means of its wide knowledge and wealth of illustration. So broad is it that it seems to bring up for judgment all the pressing social, moral, and religious questions of the present time. Mr. Stephen points out that the deist controversy was only one form of that appeal from tradition and authority to reason, which was the special characteristic of the eighteenth century. In his method of dealing with the "body of divinity," which he explains to the worldly modern reader, he shows himself both the philosophic historian and the philosophic critic. He belongs to the Spencerian school, which regards society as an organism, and history as the record of its growth and development. The stream

of tendency is so vividly indicated, that the analysis of the movement of the last century might almost be a statement of certain phases of thought and morals of to-day. If the terms of the problems discussed are obsolete, their discussion has a constant reference to the most modern theories.

Mr. Stephen is never the detached observer. These questions mean a great deal to him; and therefore the reader also, whether he approve or disapprove the bias of his guide, is compelled to find them important. In studying such books as this, and the admirable discussions of Mr. Lecky on European morals, and Rationalism in Europe, it is difficult to escape from a certain sense of the inevitableness of the opinions held by mankind at every stage of their development; so that the question of the importance of the truth of these opinions is apt to seem secondary. But Mr. Stephen does not belittle the duty of arriving at true opinions, nor does he assume that his side—and he takes sides—is the right side, and the question closed.

Volume ii. discusses moral philosophy, political theories, social economics, and literary developments. It gives with great fullness and fairness the position of the intuitionist school of morals, and of the latest utilitarians, who now declare that society must be regulated not by the welfare of the individual, but by the well-being of that organism which is called the human race. "To understand the laws of growth and equilibrium, both of the individual and the race, we must therefore acquire a conception of society as a complex organism, instead of a mere aggregate of individuals." To Mr. Stephen history witnesses that the world can be improved, and that it cannot be improved suddenly. Of the value of the theory that society is an organism, this book is a conspicuous illustration. Its candor, its learning, its honest partisanship, its impartiality, with its excellent art of stating things, and its brilliant criticism, make it a most stimulating as well as a most informing book, while it is always entertaining.

Life and Times of Stein; or, GERMANY AND PRUSSIA IN THE NAPOLEONIC AGE, by J. R. Seeley, regius professor of modern history in the University of Cambridge. (3 vols., octavo,

178.) Professor Seeley's object in writing this valuable if rather lengthy biography was primarily, as he states in his preface, to describe and explain the extraordinary transition period of Germany and Prussia, which occupied the age of Napoleon (1806-22),—and which has usually been regarded as dependent upon the development of the Napoleonic policy,—and to give it its true place in German history. Looking for some one person who might be regarded as the central figure around whom the ideas of the age concentrated themselves, he settled on Stein. Biographies of other prominent persons—as Hardenberg, Scharnhorst, etc.—are interwoven with that of Stein. The work is divided into nine parts: (1) Before the Catastrophe (*i. e.*, the Prussian subjugation by Napoleon); (2) The Catastrophe; (3) Ministry of Stein, First Period; (4) Ministry of Stein, Transition; (5) Ministry of Stein, Conclusion; (6) Stein in Exile; (7) Return from Exile; (8) At the Congress; (9) Old Age. It is clearly and picturesquely written, and springs from a statesmanlike and philosophical grasp of its material. Stein's great services to Prussia, and indeed to the world (the emancipating edict of 1807, his influence in Russia, at the Congress of Vienna, 1814, etc.), have never elsewhere been so convincingly stated. The author indeed confesses, that while at starting he had no true conception of the greatness of the man, Stein's importance grew on him, and he ended by considering the part which the chancellor played an indispensable one in the development of modern Germany. Many extracts are given from Stein's letters and official documents, which make his personality distinct and impressive. The politics and social conditions of Russia, Austria, and France, and the effect which these produced in Germany, are made both clear and interesting. A multitude of anecdotes and personal reminiscences adds the element of entertainment which so serious a biography demands. But its great merit is that nowhere else exists a more judicial and philosophic estimate of Napoleon's character and policy than in the chapters devoted to his meteoric career.

Egyptians, Ancient Religion of the,
by Alfred Wiedemann. (1897.) A work designed to set before the reader

the principal deities, myths, religious ideas and doctrines, as they are found in Egyptian writings, and with special reference to such facts as have important bearings on the history of religion. It is based throughout on original texts, of which the most significant parts are given in a rendering as literal as possible, in order that the reader may judge for himself of their meaning. Dr. Wiedemann expresses the opinion that the essays of Maspero, in his 'Études de Mythologie et de Religion' (Paris, 1893), are far weightier for knowledge of the subject than any previous writings devoted to it. Maspero especially condemns the point of view of Brugsch, who attempts to prove that Egyptian religion was a coherent system of belief, corresponding somewhat to that imagined by Plutarch in his interesting work on Isis and Osiris.

We may speak of the religious ideas of the Egyptians, he says, but not of an Egyptian religion: there never came into existence any consistent system. Of various religious ideas, found more or less clearly represented, it cannot be proved historically which are the earlier and which are the later. They are all extant side by side in the oldest of the longer religious texts which have come down to us,—the Pyramid inscriptions of the Fifth and Sixth dynasties. Research has determined nothing indisputable as to the origins of the national religion of the Egyptians, their form of government, their writing, or their racial descent. The more thoroughly the accessible material, constantly increasing in amount, is studied, the more obscure do the questions of origin become.

Ancient Egypt was formed by the union of small States, or districts, which the Greeks called Nomes: twenty-two in Upper Egypt, and twenty in Lower Egypt. Each nome consisted of (1) The capital with its ruler and its god; (2) the regularly tilled arable land; (3) the marshes, mostly used as pasture, and for the cultivation of water plants; and (4) the canals with their special officials. Not only did each nome have its god and its own religion regardless of neighboring faiths, but the god of a nome was within it held to be Ruler of the gods, Creator of the world, Giver of all good things, irrespective of the fact that adjacent nomes similarly made each its own god the One and Only Supreme.

There were thus many varieties and endless rivalries and conflicts of faiths, and even distinct characters attached to the same name; as Horus at Edfu, a keen-sighted god of the bright sun, and Horus at Letopolis, a blind god of the sun in eclipse. If a ruler rose to royal supremacy, he carried up the worship of his god. From the Hyksos period of about six hundred years, the origin of all forms of religion was sought in sun worship. Dr. Wiedemann devotes chapters to 'Sun Worship,' 'Solar Myths,' and 'The Passage of the Sun through the Underworld,' tracing the general development of sun worship and the hope of immortality connected with it. Then he sketches 'The Chief Deities'; 'The Foreign Deities'; and 'The Worship of Animals,' which was due to the thoroughly Egyptian idea of an animal incarnation of deity. He then reviews the story of 'Osiris and his Cycle,' and the development of 'The Osirian Doctrine of Immortality,'—«a doctrine of immortality which in precision and extent surpasses almost any other that has been devised.» This doctrine, Dr. Wiedemann says, is of scientific importance first from its extreme antiquity, and also from its many points of affinity to Jewish and Christian dogma. The whole cult or worship of Osiris, of Isis, and of Horus, with some other related names, forms a study of great interest. Dr. Wiedemann concludes his work with chapters on 'Magic and Sorcery,' and 'Amulets,' features in all ancient religion of the practical faith of the masses.

The Sacred Books of the East.
TRANSLATION BY VARIOUS ORIENTAL SCHOLARS, AND EDITED BY MAX MÜLLER. (First Series, 24 vols. Second Series, 25 vols.)

An attempt to provide, by means of a library of selected works, a complete, trustworthy, and readable English translation of the principal Sacred Books of the Eastern Religions,—the two religions of India, Brahmanism and Buddhism; the religion of Persia, the Parsee or Zoroastrianism; the two religions of China, Confucianism and Taoism; and the religion of Arabia, Mohammedanism. Of these six Oriental book-religions, Brahmanism was started by Brahman or priestly use of a body of Sanskrit poetry. The other five started from the

work of personal founders: Buddha, Zoroaster, Confucius, Lao-tze, and Mohammed. In Buddha's case, the book of his religion came from his disciples. Zoroaster produced a small part only of the Parsee books. Confucius produced the sacred books of his religion; but mainly by compiling, to get the best of the existing literature. Lao-tze produced one very small book. The Koran or Qur'an was wholly *spoken* by Mohammed, not written,—in the manner of trance-speaking; and preserved as his disciples either remembered his words, or wrote them down.

The oldest writings brought into use as scriptures of religion were the Babylonian, dating from about 4000 B. C. The Egyptians also had sacred writings, such as the 'Book of the Dead,' which may have had nearly as early an origin. India comes next to Egypt and Babylonia in the antiquity (perhaps 2000–1500 B. C.) of the poems or hymns made into sacred books and called the Veda. Persia follows in order of time, perhaps 1400 B. C. To the Greeks, from about 900 B. C., the Homeric poems were sacred scriptures for many centuries, very much as in India Sanskrit poems became sacred. The Chinese scriptures date not far from 600 B. C., and the Buddhist about a hundred years later. The Hebrews first got the idea at the last end of their history, when in exile in Babylon; and they not only borrowed the idea, but borrowed stories and beliefs and religious feelings. Under the direction of Ezra, a governor sent from Babylon, they publicly recognized writings got together by the priestly scribes as their sacred scriptures. The exact date was 444 B. C. The idea of scriptures of religion is a universal ancient idea, similar to the idea of literature in modern times. It in some cases grew very largely out of belief that the trance inspiration, which was very common, was of divine origin. The Koran, or Qur'an, which came very late, 622 A. D. was wholly the product of the trance experiences of Mohammed; and as such it was thought to be direct from God. The trances in which Mohammed spoke its chapters were believed to be miraculous. He did not know how to write; and while he made no other divine claim, he pointed to the trance-uttered suras or chapters of the Koran as manifestly miraculous.

The sacred books of the East do not come to us full of pure religion, sound morality, and wise feeling. They rather show the dawn of the religious consciousness of man, rays of light and clouds of darkness, a strange confusion of sublime truth with senseless untruth. Their highest points seem to rise nearer to heaven than anything we can read elsewhere, but their lowest are dark abysses of superstition. What may seem, however, on first reading, fantastic phraseology, may prove upon sufficient study a symbol of deep truth. But it is chiefly as materials of history, records of the mind of man in many lands and distant ages, and illustrations of the forms taken by human search for good, aspiration for truth, and hope of eternal life, that all the many books of old religions and strange faiths are full of interest to-day.

In the list of separate works which follows, the books of the different religions are brought together. The figures in Roman are the numbers under which the volumes have been published. The Oxford University Press is about to bring out a greatly cheapened popular edition of the entire double series.

BRAHMANICAL

Vedic Hymns. Part i.: Hymns to the Maruts, Rudra, Vâyu, and Vâta. Translated by F. Max Müller. Part ii.: Hymns to Agni. Translated by Hermann Oldenberg. (2 vols. xxxii., xlvi.)

The hymns of Rig-Veda are something over a thousand in number, divided into ten Mandalas, or books. Rig-Veda means Praise-Veda. The other three Vedas, placed side by side with the Rig-Veda, on the top shelf of Veda Literature, are the Sama-Veda, the Yajur-Veda, and the Atharva-Veda. But they are not collections of hymns. The Sama-Veda is a liturgy, to be used in connection with a kind of sacrament, in which a liquor prepared from the Soma plant and used in aid of inspiration was employed. It was made up mostly by quotations from the Rig-Veda. The Yajur-Veda was another liturgy, to be used in connection with sacrifices, and made up partly by quotations from the Rig-Veda, and partly by prose directions (*yajus*) for the sacrifices. There was thus a first Veda of the poets, and a second and third of the priests. To some extent at least the poets had been priests also, in

the simple days before the age of priests or Brahmans. The fourth Veda was like the first in being a literary collection, but hardly at all another book of hymns. It had some poetry, but more prose, and was more a book of thoughts than of song. But it made the fourth of the original Vedas. Its hymns are given in Vol. xlii., ('Hymns of the Atharva-Veda.') The reader will easily see that these Atharva-Veda hymns represent a different and much later stage of culture from that seen in the Rig-Veda.

The word *Veda* means knowledge; and it was carried on to cover several stages of development or successive classes of productions, such as the Brahmanas, the Upanishads, the Sutras, the Laws, and many more. Not only the four Vedas, but the Brahmanas and the Upanishads, are included under *Sruti*,—something heard, absolutely divine; while later productions are classed as *Smriti*, something handed down, tradition of human origin.

The Maruts were the Storm-gods, the wild forces of nature, and to these the first volume is almost wholly devoted. To give, however, at the opening, an example of the very best, Max Müller places at the head of his collection a hymn containing the most sublime conception of a supreme Deity. The second volume contains the greater part of the Agni hymns of the Rig-Veda. The two volumes make a very valuable study in translation of selected parts of the earliest, most original, and most difficult of Vedic books, the Rig-Veda.

The volume of hymns from the Atharva-Veda, translated by Maurice Bloomfield, includes very extended extracts from the Ritual books and the Commentaries; making, with the translator's notes and an elaborate introduction, a complete apparatus of explanations. Most of the hymns are for magical use,—charms, imprecations, etc., with a few theosophic and cosmogonic hymns of exceptional interest.

The Satapatha-Brahmana, according to the Text of the Mâdhyana School. Translated by Julius Eggeling. (5 vols. xii.: xxvi.: xli.: xlvi.: xlvi.)

An example of the ancient theological writings appended to the original four Vedas by the Brahmins, or priests, for the purpose of very greatly magnifying their own office as a caste intrusted

with the conduct of sacrifices of every kind. There are some thirteen of them, with attachments to different parts of the original four Vedas. The title given above is that of the most important and valuable. It is called *Satapatha*, or "of the hundred paths," because it consists of one hundred lectures. It has a very minute and full account of sacrificial ceremonies in Vedic times, and many legends and historical allusions. Nothing could be more wearisome reading; yet the information which can be gleaned in regard to sacrifices, the priestly caste, and many features of the social and mental development of India, is very valuable. A devout belief in the efficacy of invocation and sacrifice appears in the Vedic hymns. This was taken advantage of by the Brahmanas to arrange a regular use of these hymns in the two liturgical Vedas, and to establish a proper offering of sacrifices conducted by themselves. The Brahmanas are their endlessly repeated explanations and dictations about sacrifice and prayer.

The third, fourth, and fifth books of the great work presented in these five volumes deal very particularly with the Soma-sacrifice, the most sacred of all the Vedic sacrificial rites. It concerns the nature and use of "a spirituous liquor extracted from a certain plant, described as growing on the mountains." "The potent juice of the Soma plant, which endowed the feeble mortal with godlike powers and for a time freed him from earthly cares and troubles, seemed a veritable God,—bestower of health, long life, and even immortality." The Moon was regarded as the celestial Soma, and source of the virtue of the plant.

Another branch of the story of sacrifices relates to the worship of Agni, the Fire. It fills five out of fourteen books, and the ideas reflected in it are very important for knowledge of Brahman theosophy and cosmogony. The ritual of the Fire-altar was brought into close connection with that of the Soma "fiery" liquor.

The Upanishads. Translated by F. Max Müller. (2 vols. i. xv.)

Philosophical treatises of the third stage of the Veda literature, designed to teach the spiritual elements, the deepest thoughts, and the purest wisdom, of Vedic religion. The first stage was the

Veda, or the four Vedas, in the limited sense. The second was the Brahmanas or priestly commentaries on the four Vedas. The third stage was the Upanishads looking in a very different direction from that of the priests and the pious offerers of sacrifice; works for thinkers. They were produced, to the number of 150 to 200, in the long course of time; but of the most ancient, older probably than 600 B. C., the list is short. They mostly grew up in close connection with Brahmanas, in a sort of appendix to them called the Aranyakas (forest-books).

In Max Müller's two volumes, twelve representative ones are given. As early as the reign of Akbar at Delhi in India (1556-86), translations of fifty Upanishads were made; and in 1657 Dârâ Shukoh, a grandson of Akbar, and Shah Jehân's eldest son, brought out a translation into Persian, a language then universally read in the East, and known also to many European scholars. This act of religious liberalism, like that of the great Akbar, was made a pretext in 1659, by Aurangzib, the son of Shâh Jehân, who had succeeded to the empire, for putting to death the scholar brother who wished to bring Mohammedans and Hindus into one broad faith. In 1775 one of the manuscript copies of this Persian translation came into the hands of Anquetil Duperron, a French scholar famous also for his discovery of the Zend-Avesta, or Zoroastrian scriptures of ancient Persia; and he brought out a translation into Latin, one volume in 1801 and a second in 1802. Although the Latin was very hard to understand, and this was a specimen of the utterly unknown Sanskrit literature, done first into Persian in 1657, Schopenhauer, since known as one of the most eminent of German philosophers, said: "I anticipate that the influence of Sanskrit literature will not be less profound than the revival of Greek in the fourteenth century." He also said of the Upanishads as he read them: "From every sentence, deep, original, and sublime thoughts arise, and the whole is pervaded by a high and holy and earnest spirit. And how thoroughly is the mind here washed clean of all early engrafted Jewish superstitions, and of all philosophy that cringes before those superstitions. In the whole world there is no study so beneficial and so elevating."

It has been the solace of my life, and will be the solace of my death."

The two volumes here given contain eleven of the Upanishads, which Max Müller calls "the classical or fundamental Upanishads of the Vedânta philosophy," and which the foremost native authorities have recognized as the old and genuine works of this class.

The Vedânta-Sûtras, with the Commentary by Saïkarâkârya. Translated by G. Thibaut. (2 vols. xxxiv., xxxviii.) Sutras are short aphorisms, a collection of which contains a complete body of teaching. One class of sutras contains concise explanations of sacrificial matters, designed to give in brief what the Brahmanas give at interminable length. Another class are designed to give in the same way concise, clear explanations of the philosophy taught in the Upanishads. They deal with such topics as the nature of Brahman or the Divine, the relation to it of the human soul, the origin of the physical universe, and the like. Sutra writings form the fourth stage of Veda.

The Grihya-Sûtras, Rules of Vedic Domestic Ceremonies. Translated by Hermann Oldenberg. (2 vols. xxix.: xxx.) These treatises giving rules of domestic ceremonies reflect in a very interesting way the home life of the ancient Aryas. In completeness and accuracy, nothing like the picture which they give can be found in any other literature. They are a secondary class of Sûtras; based, in the case of those here given, on the Rig-Veda, and on one of the Brahmanas. They presuppose the existence of "Srûta-sûtras," dealing with such more important matters as the great sacrifices. Their object was to deal with the small sacrifices of domestic life.

LAW-BOOKS OF INDIA

The Sacred Laws of the Aryas, as taught in the schools of Apastamba, Gautama, Vâśishtha, and Baudhâyana. Translated by Georg Bühler. (2 vols. ii.: xiv.) The original treatises showing the earliest Aryan laws on which the great code of Manu, and other great codes of law by other lawgivers, were founded. As a revelation of the origins of law and usage in the early Aryan times, these treatises are of great interest. They overthrow the Brahmanical legend of the ancient origin of caste,

and carry sacred law in India back to its source in the teaching of the schools of Vedic study; proving that the great law codes which came later, and claimed to be revealed, were a literary working-over of older works which made no claim to be revelation. The laws that are brought to view are of the nature of Sutra teaching in regard to the sacrifices and the duties of the twice-born.

The Institutes of Vishnu. Translated by Julius Jolly. (vii.) A collection of legal aphorisms, closely connected with one of the oldest Vedic schools, the Kathas, but considerably added to in later time. The great work of Manu is an improved metrical version of a similar work, the law-book of the Manavas. Both the Manavas and the Kathas were early schools studying the Yajur-Veda in what was known as its Black form; Black meaning the more ancient and obscure; and White, the corrected and clear. The 'Institutes,' in one hundred chapters, were put under the name of Vishnu by a comparatively late editor.

Manu. Translated, with extracts from seven Commentaries, by Georg Bühler. The celebrated code of Manu, the greatest of the great lawgivers of India. The translation is founded on that of Sir William Jones, carefully revised and corrected with the help of seven native commentaries. The quotations from Manu, which are found in the law-books now in use in India, in the government law courts, are all given in an appendix; and also many synopses of parallel passages found in other branches of the immense literature of India. Manu is the Moses of India. His laws begin with relating how creation took place; and chapters i.-vii. have a religious, ceremonial, and moral bearing. The next two chapters deal with civil and criminal law. Then three chapters relate again to matters chiefly moral, religious, or ceremonial.

The Minor Law-Books. Part i. Nârada: Brihaspati. Translated by Julius Jolly. (xxxiii.) A volume of law-books of India which come after Manu. The first is an independent and specially valuable exposition of the whole system of civil and criminal law, as taught in the law-schools of the period; and it is the only work, completely preserved in manuscript, which deals with law only, without any reference to ceremonial and

religious matters. The date of Manu being supposed to be somewhere in the period 200 B. C. to A. D., Nârada is supposed to have compiled his work in the fourth or fifth centuries A. D. The second part of the volume contains the Fragments of Brihaspati. They are of great intrinsic value and interest, as containing a very full exposition of the whole range of the law of India; and they are also important for their close connection with the code of Manu.

ZOROASTRIAN

The Zend-Avesta. Part i.: The Vendidad. Part ii.: The Sirôzahs, Yasts, and Nyâyis. Translated by James Darmesteter. Part iii.: The Yasna, Visparad, Âfrinagân, Gâhs, and Miscellaneous Fragments. Translated by L. H. Mills. (iv., xxiii., xxxi.) The Parsee or Zoroastrian scriptures. The three volumes contain all that is left of Zoroaster's religion, the religion of Persia under Cyrus, Darius, and Xerxes; which might have become, if the Greeks had not defeated the Persian army at Marathon, the religion of all Europe. The Mohammedans almost blotted it out in Persia, when the second successor of Mohammed overthrew the Sassanian dynasty, 642 A. D. To-day the chief body of Parsees (about 150,000 in number) are at Bombay in India, where their ancestors found refuge. Though so few in number, they have wealth and culture along with their very peculiar customs and ideas. Only a portion of their sacred writings is now extant, and but a small part of this represents the actual teaching of Zoroaster. The Parsees are the ruins of a people, and their sacred books are the ruins of a religion; but they are of great interest as the reflex of ideas which, during the five centuries before and the seven centuries after Christ, greatly influenced Judaism, Christianity, and Mohammedanism.

Pahlavi Texts. Translated by E. W. West. (3 vols., v., xviii., xxiv., xxxvii.) A reproduction of works, nine in number, constituting the theological literature of a revival of Zoroaster's religion, beginning with the Sassanian dynasty. Their chief interest is that of a comparison of ideas found in them with ideas adopted by Gnostics in connection with Christianity. They form the second stage of the literature of Zoroastrianism. The date of origin of the Sassanian

dynasty, under which the Pahlavi texts were produced, is 226 A. D. The fall of the dynasty came in 636-651 A. D.

The Contents of the Nasks, as stated in the 8th and 9th books of the Din-kard. Translated by E. W. West. (2 vols. xxxvii., xlvi.) The Nasks were treatises, twenty-one in number, containing the entire Zoroastrian literature of the Sassanian period. The object of the present work is to give all that is known regarding the contents of these Nasks, and thus complete the earlier story of the Zoroastrian religion.

The Bhagavadgîtâ, with the Sana-tsugâtiya, and the Anugîtâ. Translated by Kâshinâth Trimbak Telang, (viii.) The earliest philosophical and religious poem of India. It is paraphrased in Arnold's 'Song Celestial.' Its name means the Divine Lay or the Song sung by the Deity. The work represents an activity of thought departing from Brahmanism, and tending to emancipation from the Veda, not unlike that represented in Buddha and his career.

BUDDHIST

Buddhist Suttas. Translated from Pâli by T. W. Rhys Davids. (xi.) A collection of the most important religious, moral, and philosophical discourses taken from the sacred canon of the Buddhists. It gives the most essential, most original, and most attractive part of the teaching of Buddha, the Sutta of the Foundation of the Kingdom of Righteousness, and six others of no less historical value, treating of other sides of the Buddhist story and system. The translator gives as the dates of Buddha's life of eighty years about 500-420 B. C.

Vinaya Texts. Translated from the Pâli by T. W. Rhys Davids and Hermann Oldenberg. (3 vols., xiii., xvii., xx.) A translation of three Buddhist works which represent the moral teaching of Buddhism as it was definitively settled in the third century B. C. They belong to that part of the sacred literature of the Buddhists which contains the regulations for the manner of life of the members of the Buddhist Fraternity of monks, nearly the oldest and probably the most influential that ever existed.

The Dhammapada. A collection of verses; being one of the canonical books

of the Buddhists. Translated from Pâli by F. Max Müller. And *The Sutta-Nipâta*. Translated from Pâli by V. Fausböll. (x.) Two canonical books of Buddhism. The first contains the essential moral teaching of Buddhism, and the second an authentic account of the teaching of Buddha himself, on some of the fundamental principles of religion.

The Saddharma-pundarîka; or, *The Lotus of the True Law*. Translated by H. Kern. (xxi.) A canonical book of the Northern Buddhists, translated from the Sanskrit. There is a Chinese version of this book which was made as early as the year 286 A. D. It represents Buddha himself making a series of speeches to set forth his all-surpassing wisdom. It is one of the standard works of the Mahâyâna system. Its teaching amounts to this, that every one should try to become a Buddha. Higher than piety and higher than knowledge is devoting oneself to the spiritual weal of others.

Gaina-Sutras. Translated from Prâkrit by Hermann Jacobi. (2 vols. xxii., xlvi.) The religion represented by these books was founded by a contemporary of Buddha; and although in India proper no Buddhists are now found, there are a good many Gainas, or Jains, holding a faith somewhat like the original Buddhist departure from Brahmanism. The work here translated is their bible.

The Questions of King Milinda. Translated from the Pâli by T. W. Rhys Davids. (2 vols. xxxv. xxxvi.) A work written in northern India, but entirely lost in its original form. It was translated into Pâli for the Buddhists of Ceylon, and is held in great esteem by them. It is of such a literary character as to be pronounced the only prose work composed in ancient India which would be considered, from the modern point of view, a successful work of art. It consists of discussions on points of doctrine between King Milinda and an Elder. There is a carefully constructed story into which the dialogues are set.

Buddhist Mahâyâna Texts. Translated by E. B. Cowell, F. Max Müller, and J. Takakusu. (xlvi.) Several works of importance for the history of Buddhism. The first is a poem on the legendary history of Buddha. The second is a group of Japanese Buddhist

works, such as 'The Diamond Cutter,' one of their most famous Mahâyâna treatises; 'The Land of Bliss,' which more than ten million Buddhists—one of the largest Buddhist sects—use as their sacred book; and 'The Ancient Palm Leaves,' containing fac-similes of the oldest Sanskrit manuscripts at present known. The third is another Japanese work, in the form of a 'Meditation' by Buddha himself. Japan received Buddhism from China by way of Corea in 552 A. D. The present volume gives all the sacred books in use by the Japanese Buddhists.

The Fo-sho-hing-tsang-king: A Life of Buddha, by Asvaghosha Bodhisattva, translated from Sanskrit into Chinese by Dharmaraksha, 420 A. D., and from Chinese into English by Samuel Beal. (xix.) A Life of Buddha rendered into Chinese for Buddhists in China. It contains many mere legends, similar to those which appeared in apocryphal accounts of the life of Jesus.

CHINESE

The Sacred Books of China. The Texts of Confucianism. Part i.: The Shû King, the Religious Portions of the Shih King, and the Hsiao King. Part ii.: The Yi King. Parts iii. and iv.: The Lî Ki, or Collection of Treatises on the Rules of Propriety, or Ceremonial Usages. Translated by James Legge. (4 vols. iii., vi., xxvii., xxviii.) The productions of Confucius; not original compositions, but a variety of compilations, designed to present the best practical wisdom as of authority, because it was old as well as because it was good. Not only was Confucius not the founder of a new religion, but his aim was to make a system of good conduct and proper manners which would leave out the low religion of spiritism and magic and priesthood, as the mass of the Chinese knew it, and in fact still know it. The volumes named above are a complete library of the teaching of Confucius.

'The Shuh' is a book of historical documents covering the period from the reign of Yao in the twenty-fourth century B.C., to that of King Hsiang, 651-619 B.C. As early as in the twenty-second century B.C., the narratives given by Confucius were contemporaneous with the events described.

'The Shih' is a Book of Poetry, containing 305 pieces, five of which belong

to the period 1766-1123 B. C. The others belong to the period 1123-586. The greater number describe manners, customs, and events, but the last of the four Parts is called 'Odes of the Temple and the Altar'; and many other pieces have something of a religious character. The Hsiao is a work on Filial Piety, and one of great interest.

'The Yi,' called the Book of Changes, was originally a work connected with the practice of divination. It is obscure and enigmatical, yet contains many fragmentary physical, metaphysical, moral, and religious utterances very suggestive of thought, and in that way peculiarly fascinating. It was highly prized by Confucius as fitted to correct and perfect the character of the reader. The Sung dynasty, beginning 960 A. D., based on it what has been called their "Atheopolitical" system. An outline of this is given in an appendix to the translation of the Yi.

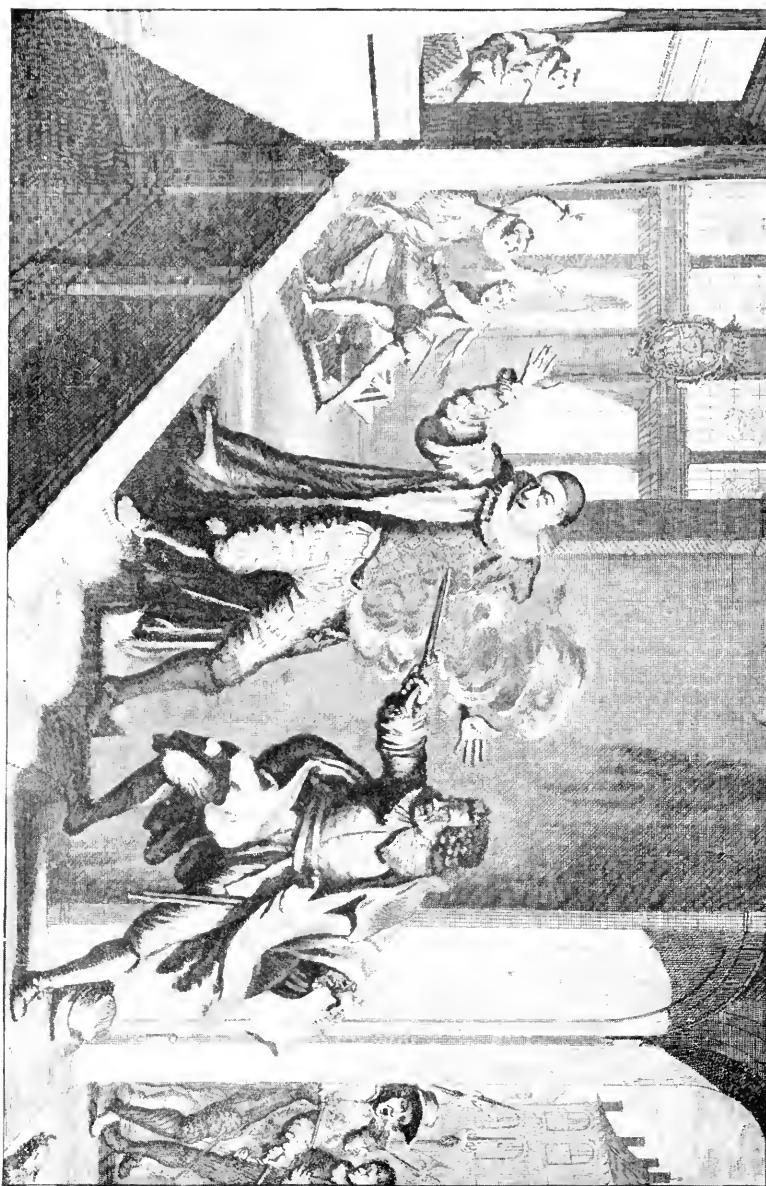
The Li Ki is the Record of Rights, in 46 books, filling two large volumes in translation. They belong to the period of the Kau dynasty, about 1275 to 586 B. C.; and so far as they reflect the mind of Confucius, it is at second-hand through the scholars, who gathered them up centuries after his death, in the time of the Han dynasty.

The Sacred Books of China. The Texts of Taoism. Translated by James Legge. (2 vols. xxxix., xl.) The scriptures of the second of the two practical philosophic religions which originated in China about the same time, that of Confucius and that of Lao-tze. The latter philosopher was the more transcendental of the two, and in its pure form his teaching was a system of lofty thought. But Taoism long since underwent extreme corruption into a very low system of spiritism and sorcery. What the real thoughts of the great master were, these volumes show. They first give the only work by the master himself, the Tao Teh King, by Lao-tze. Next follow the writings of Kwang-tze, of the second half of the fourth century B. C. There is given also a treatise on 'Actions and their Retributions,' dating from the eleventh century of our era, about which time the system changed from a philosophy to a religion. Other writings are added in elucidation of the Taoist system, and its degradation to a very low type of superstition.

MOHAMMEDAN

The Qur'an. Translated by E. H. Palmer. (2 vols. vi., ix.) A translation of the utterances of Mohammed, which were brought together into a volume after his death, and thereby made the sacred book of Mohammedanism. There is no formal and consistent code either of morals, laws, or ceremonies. Given, as it was, a fragment at a time, and often in view of some particular matter, there is no large unity either of subject or treatment. The one powerful conception everywhere present is that of God, his unity, his sovereignty, his terrible might, and yet his compassion. There is also an impressive unity of style, a style of free and forcible eloquence, which no other Arabic writer has ever equalled. The earlier utterances especially, made at Mecca, are in matter and spirit the mighty words of a most earnest prophet, whose one and steady purpose was to so proclaim God as to reach and sway the hearts of his hearers. In his later Medinah period, the prophet had his peculiar gift more under control. He would calmly dictate more extended utterances, to be written down by his hearers. At his death no collection of the scattered utterances of the master had been made. Zaid, who had been his amanuensis, was employed to collect and arrange the whole. This he did, from "palm-leaves, skins, blade-bones, and the hearts of man." Some twenty years later the Caliph Othman had an authorized version made, and all other copies destroyed. This was 660 A. D., about 50 years after the first attack of convulsive ecstasy came upon Mohammed.

Italian Popular Tales, by Thomas Frederick Crane, is a large collection of fairy tales and legends; some of them found in Italian books of the fifteenth, sixteenth, and seventeenth centuries, and many of them taken down in our own day directly from the lips of peasant women. Some of these are variants of the old stories common to all nations; many are of a semi-religious character, due to the immense influence of the church in the Middle Ages; and some have a strong Oriental coloring, testifying to the close relations that once existed between Italy and the East. The collector and editor, Professor Crane, holds high rank among the scientific



ASSASSINATION OF WILLIAM OF ORANGE

July 10, 1584

(From a rare Print of that time)

explorers and exponents of folk-lore; but he confines his learning to an admirable preface, and leaves the tales to stand on their own merit. They are excellently translated, and deserve a place as a classic collection side by side with Grimm's.

Rise of the Dutch Republic, The: A HISTORY, by John Lothrop Motley. First printed in 1856, at the author's expense,—because the great publishers, Mr. Murray included, would not risk such an enterprise for the unknown historian,—it proved an immediate popular success; and was followed by a French translation (supervised with an introduction by Guizot) in 1859, and soon after by Dutch, German, and Russian translations. James Anthony Froude, in the Westminster Review, characterized the new work as "a history as complete as industry and genius can make it . . . of the first twenty years of the Revolt of the United Provinces; of the period in which those provinces finally conquered their independence and established the Republic of Holland." Of the ten years' preparation, half were spent by the author with his family abroad, studying in the libraries and State archives of Europe. Writing from Brussels to Oliver Wendell Holmes, he says: "I haunt this place because it is my scene,—my theatre . . . for representing scenes which have long since vanished, and which no more enter the minds of the men and women who are actually moving across its pavement than if they had occurred in the moon. . . . I am at home in any cemetery. With the fellows of the sixteenth century I am on the most familiar terms. . . . I go, day after day, to the archives here (as I went all summer at The Hague) studying the old letters and documents. . . . It is, however, not without its amusement, in a moldy sort of way, this reading of dead letters. It is something to read the real, bona-fide signs-manual of such fellows as William of Orange, Count Egmont, Alexander Farnese, Philip II., Cardinal Granvelle, and the rest of them. It gives a 'realizing sense,' as the Americans have it." This "realizing sense" is what Motley put into his published record of the struggles of the Protestant "beggars of Holland" with the grandees of Spain, throwing off the yoke of their bigoted

ruler, Philip, in spite of the utmost cruelties of mediæval warfare and the Church's Inquisition practiced by Philip's favorite general, the notorious Duke of Alva. The book is not only indispensable in history, but is one of the most fascinating in the English language.

Philobiblon. An enthusiastic Latin eulogy of books and learning by Richard Aungervyle,—called Richard de Bury from his birthplace (1287): St. Edmund's Bury, *i. e.*, Burg, England. He was a true thirteenth-century brother of Magliabechi, Dibdin, or D'Israeli the elder. He was Bishop of Durham and Lord High Chancellor and Treasurer under Edward III. In one of his chapters he tells how, his hobby for books becoming known, rare books flowed to him from every side: he was always purchasing and always on the search at home and abroad. In Chapter xix. he tells of the loan library, or book hall, he endowed at Oxford, with five salaried scholars in charge. No book was loaned except upon security, and when a duplicate copy was owned. The chapter on the cleanly handling of books is rigorous and amusing: he hates the dirty cleric who will eat fruit and cheese over a book; in winter allow ichor from his nose to drop upon it; twist it, wrench it, put in straws for marks, press flowers in it, and leave it open to collect dust. Bonaventure's cardinal's hat came to him when he was washing dishes; but look out that the scullion monk washes his hands before reading a book. Weak men are writing books, but the choicest trappings are thrown away upon lazy asses. Let the wisdom of great books breathe from us like perfume from the breath of the panther. No man can serve both books and mammon.

Physiognomy: Fragmentary Studies, (1775-78,) by Johann Caspar Lavater. The author, who was preacher, scholar, philanthropist, and philosopher, called his work 'Physiognomical Fragments for the Promotion of a Knowledge of Man and of Love of Man.' There are four duodecimo volumes, making in all a little more than a thousand pages. The numerous and varied illustrations cover, in addition, about one hundred pages, besides those occurring in the text. The subject is treated profoundly and widely—including studies of the

bony basis of form, in lower animals and man. Thence we rise to classes of humanity, with portraits of eminent characters from all epochs of historic time. Reproductions of famous paintings are given to make clearer the features upon which are printed, by nature's unerring finger, the language Lavater would have us all to read. Thus could we learn to know congenial spirits at a glance; see honest minds indicated in form, feature, and gesture; and be enabled to "sense" where Satan leads, ere our lives be marked forever by the contact of evil. Physiognomy, in such relation, is meant to include all means by which the mind of man reveals itself to his fellows: face, body, hands, all, from the hairs of the head to the soles of the feet, show expression in motion, standing, speaking, writing; examples of each being given in this monumental work. The fourth volume contains the author's portrait and biography.

Robber Count, *The*, by Julius Wolff. (1890.) The scene of this romantic German story, which has enjoyed immense success, is laid in the Hartz Mountains, in the fourteenth century. From the heights of his mountain stronghold, Count Albrecht of Regenstein, the robber count, overlooks the whole surrounding country, including the castle of the bishop of Halberstadt, his sworn enemy, and the town and convent of Quedlinburg, of which he is champion and protector. The abbess of this convent, which shelters only the daughters of royal and noble houses, and is subject to no rules of any order, is the beautiful and brilliant Jutta von Kranichfeld. This woman loves Count Albrecht with all the force of her imperious nature, and he returns the passion in a lesser degree, until the unfortunate capture by his men of Oda, countess of Falkenstein. Oda is already loved by the count's younger brother, Siegfried; and Albrecht detains her in the castle with a view to furthering his brother's wooing, and also to wrest from his enemy, the bishop, her confiscated domains of Falkenstein. This capture is disastrous to all. Oda and the count fall in love with each other. Siegfried finds this out, and purposely gets killed in a fray. Albrecht, overcome by the strength of his enemies, is captured, and tried in the market-place of Quedlin-

burg. His life is saved by Jutta's intervention with the Emperor; but when in spite of this service he marries Oda, the wild jealousy of the rejected princess knows no bounds. At her instigation, the count is set upon and killed by the bishop's men. She then takes the veil for life.

In the Clouds, by "Charles Egbert Craddock" (Miss Murfree). The "clouds" rest upon the Tennessee Mountains, where the strange class of people, "the poor whites," whom the author has immortalized in this and other works, have their homes. It is a story of mountaineering life: illicit distilling, lawlessness of youth, and retribution for sins, made impressive by a background of majestic silence. In a drunken jest, Reuben Lorey (called Mink for obvious reasons) destroys an old tumble-down mill; and the idiot boy, "Tad," who disappears at that time, is supposed to have been drowned in consequence of this act. "Mink" is indicted for manslaughter; and on the witness stand Alethea Sayles, one of his sweethearts, who remains faithful through all his troubles, discloses the whereabouts of the "moonshiners," a grave betrayal in that district. It is this trial and its results, Alethea's love, Mink's final escape from jail, and death by the rifle-ball of a friend, who, with the superstition of the average mountaineer, mistakes him for a "harnt" or ghost, with which the story deals. Miss Murfree's character-drawing of these people with their pathetic lives of isolation, of ignorance, and of superstition, is very strong. Interspersed are delicate word-paintings of sunsets and sunrises, those mysterious color effects of the Big Smoky Mountains; and underlying all is that conscious note of melancholy which dominates the thoughts and actions of the dwellers on the heights.

Ground Arms ("Die Waffen Nieder"), by the Baroness Bertha Félicie Sofie von Suttner. (2 vols., 1889.) This novel has been often republished since its appearance, and rendered into nearly all the European languages. The English translation was made in 1892 by F. Holmes, at the request of the committee of the "International Arbitration and Peace Association"—under the title "Lay Down Your Arms."

The story is told in the form of a journal kept by a German noblewoman,

whose life covered the period of Germany's recent wars. This lady relates the emotional and spiritual life of a woman during that terrible experience, in such a way as to make her story an appeal for the cessation of war. Having lost her young husband in the war with Italy, she has lived only for her son and her grief. In her maturity she meets and marries Friedrich von Tilling, an Austrian officer, who, after years of close companionship, is forced to leave her and her unborn child, at the new call to arms. The Schleswig-Holstein difficulty, the Austro-Prussian war, and finally the war with France, tear the family apart. The wife endures the fear of her husband's death, the actual suffering of sympathy with his wound, the horrors of plague, famine, and the sickening sights of a besieged city; and at last, when Von Tilling has retired from active service, and is with her in Paris for the winter, the blind hatred of the French towards their conquerors overtakes their new dream of happiness. The Austrian is seized and shot as a Prussian spy. Not only has the author presented a convincing picture of the untold suffering, the far-reaching loss and retrogression involved in war, but she shows the pitiful inadequacy of the causes of war. Many a German woman recognizes in Martha Tilling's tragical journal the unwritten record of her own pain and despair.

Richard Cable, by S. Baring-Gould. (1888.) Richard Cable is the keeper of a light-ship on the coast of Essex, England. He is a widower, and father of a family of seven children, all girls. During a storm Josephine Cornellis, a young lady of the neighbourhood, whose home is not particularly happy, is blown out to the light-ship in a small boat, and rescued by Cable.

Richard, being a moralist, gives advice to Josephine, who loses her heart to him. Events so shape themselves that she places herself under his guidance, and the two are married; but almost immediately Richard finds himself in a false position, owing to the fact that he is not accustomed to the usages of society, and Josephine too feels mortified by her husband's mistakes. A separation takes place, Richard sailing round the coast to Cornwall, and taking his mother, the children, and all his belong-

ings. Josephine repents; and as she cannot raise him to her sphere, decides to adapt herself to his. She goes into service as a lady's-maid. More complications ensue, and Richard, who has become a prosperous cattle-dealer, appears opportunely and takes her away from her situation. While he still hates her, he desires to provide for her. This she will not allow; but is anxious to regain his love, and continues to earn her living and endeavor to retrieve her great mistake. Eventually, at his own request, they are re-married.

There are several other interesting characters necessary to the working out of a plot somewhat complicated in minor details, but the burden of the story is concerning ill-assorted marriages and ensuing complications,—hardness of heart pride, malice, and all uncharitableness.

Green Carnation, The, by Robert M. Hitchins, is a satire on the extreme æsthetic movement in England, as illustrated in the lives of pale, exquisite youths of rank, with gilt hair, Burne-Jones features, and eyes of blue. Of this type is the hero, Lord Reginald Hastings, "impure and subtle," "too modern to be reticent," a boy blasé at twenty-five, living a life of exquisite sensuousness, fearing nothing so much as the philistinism of virtue, loving nothing so much as original vice. His dearest friend is Esmé Amarinth, who is most brilliantly epigrammatic when intoxicated, and who dreads nothing so much as being found dead sober at improper times.

A mutual friend, Mrs. Windsor, belonging to the "green carnation" set, strives to bring about a marriage between her wealthy and beautiful cousin, Lady Locke, and Lord Reggie. For this purpose she asks them with Esmé Amarinth to spend a week at her country-house. Lady Locke is, however, of too wholesome a nature to marry a man whose badge "is the arsenic flower of an exquisite life." She refuses him, and at the same time gives her opinion of him and of his artificial cult.

"Lord Reggie's face was scarlet. 'You talk very much like ordinary people,' he said, a little rude in his hurt self-love. 'I am ordinary,' she said. 'I am so glad of it. I think that after this week I shall try to be even more ordinary than I am.' " So does the silly

artificiality of a certain clique receive its castigation.

Robbery Under Arms, by "Rolf Boldrewood." (1888.) This story of life and adventure in the bush and in the gold-fields of Australia gives a most vivid picture of bush life; and purports to be the history of the Marston family of reprobates, told in a straightforward, unaffected style by Dick Marston while he is awaiting execution in jail at Sydney. It shows how the boys, led on by their father, became first cattle robbers, then bank robbers, and regular bushwhackers. There are encounters of travelers with the police, holding up of stage-coaches, storming of houses, and many other thrilling adventures. The reader is given an excellent picture of the gold-diggings and every feature of colonial bush life and scenery.

There is no regular plot. Most of the robber gang are killed in one way or another; but the book ends happily, for the hero is reprieved, and marries the girl who has been true to him in spite of all his misdeeds, and who has continually urged him to lead a better life. The adventures of the Marston family under the leadership of Captain Starlight rival those of Jack Sheppard or Dick Turpin, with the advantage to the reader that they bring on the scene a new country, with a new people, new conditions of life, and new customs.

Learned Women ("Les Femmes Savantes"), a comedy by Jean Baptiste Poquelin, universally known as Molière, was first acted in 1672, when the author, although then in the last stages of consumption, played a leading part. One of the brilliant social satires, in which the great realist dared point out the faults and follies of contemporary society, it ridicules the pedantry and affectation of learning then fashionable among court ladies. Chrysale, an honest bourgeois, loving quiet and comfort, is kept in continual turmoil by his wife Philaminte—who affects a love of learning and refuses to keep even a kitchen maid who speaks incorrectly—and by her disciple, his foolish old sister Belise, who fancies every man she sees secretly in love with her. Chrysale and Philaminte have two daughters,—Armande, a pedant like her mother, who scorns marriage and rebuffs her lover Clitandre; and Henriette, honest and simple, who

when Clitandre transfers his love to her, accepts it in spite of her sister's jealous sneers. Chrysale prefers Clitandre as son-in-law, but is too hen-pecked to resist his wife's will until spurred by the scorn of his brother Ariste. The plot is too complicated to be reproduced, and the strength of the play lies in its character-drawing. The wit with which Molière heaps scorn upon ill-founded pretension to learning, and his powerful exposition of vanity and self-love, have kept the play popular in France for over two hundred years.

Manon Lescaut, by L'Abbé Provost. This masterpiece was first published in Amsterdam in 1753, when its author was in exile. When but seventeen years old, the Chevalier Des Grieux, who is studying for holy orders, meets Manon Lescaut at an inn. She tells him she is being carried to a convent against her will. They elope; but Des Grieux's happiness is of short duration. A rich neighbor informs his parents of his whereabouts, and his father takes him home. Convinced of Manon's complicity in this, he resumes his studies. At the end of eighteen months, Manon, then sixteen years old, seeks him out, and they again elope.

When all their money is spent, he resorts to gambling, and she to the life of a courtesan. At this time, a wealthy prince offers to marry her; but pulling Des Grieux into the room, and giving the prince a mirror, she says: "This is the man I love. Look in the glass, and tell me if you think it likely that I shall give him up for you."

Soon after, they are both imprisoned. Des Grieux escapes, killing a man in so doing, and then assists Manon to escape. Dazzled by the offers of the son of her former lover, she leaves Des Grieux again. He finds his way to her, and is about to decamp with her and the riches which her last lover has showered upon her, when they are again arrested. By his father's influence he is released, but Manon is sent to America, and he goes with her on the same ship, which lands them in Louisiana. They are supposed by the Governor to be man and wife, and are treated as such. Des Grieux is about to marry Manon, and tells the Governor the truth of their relations; but Synnelet, the Governor's nephew, falls in love with Manon, and the Governor

forbids the banns. Des Grieux and Synnelet fight, and the latter is wounded. The lovers try to make their way to the English settlements, but Manon dies, and Des Grieux buries her in the woods and lies down on her grave to die. He is found, accused of her murder, but acquitted, and returns to France to find his father dead.

It is difficult to give any idea of the charm with which the author has enveloped these characters, and the censors of the book allege that in this very charm lies its insidiousness. It is a classic, and has served as model for many other books; some writers claiming that the authors of 'Paul and Virginia,' 'Atala,' and 'Carmen,' have but clothed Des Grieux and Manon in other garments.

Return of the Native, *The*, by Thomas Hardy, was published in 1878, being his sixth novel. The scene is laid in Southern England, in the author's "Wessex country," the district of which he has made an ideal map for the latest edition of his works. The hero of the book, the "Native," is Clym Yeobright, formerly a jeweler in Paris, but now returned to the village of his birth, on Egdon Heath. The giving up of his trade is due to his desire to lead a broader, more unselfish life. He plans to open a school in the village, and to educate and uplift the rustics about him. His Quixotic schemes of helpfulness are upset, however, by his falling in love with Eustacia Vye, a beautiful, passionate, discontented woman, "the raw material of a divinity." His marriage with her is the beginning of a troubled life, severed far enough from his ideals. Her self-sought death by drowning leaves him free to begin again his cherished career of usefulness. As an open-air preacher he seeks an outlet for his philanthropic spirit. The story of Yeobright and Eustacia is not the exclusive interest of the book. Many rustic characters, drawn as only Hardy can draw them, lend to it a delightful rural flavor which relieves the gloom of its tragic incidents.

Rambles and Studies in Greece, by J. P. Mahaffy. A record of what was seen, felt, and thought in two journeys to Greece, by a man trained in classic knowledge and feeling. By many critics it has been preferred to the author's 'Social Life in Greece.' The titles

of some of the chapters, 'First Impressions of the Coast,' 'Athens and Attica,' 'Excursions in Attica,' 'From Athens to Thebes,' 'Chæronea,' 'Delphi,' 'Olympia and its Games,' 'Arcadia,' 'Corinth,' 'Mycenæ,' 'Greek Music and Painting,' etc., show something of the scope of the volume. From his study of the ancient Greek literature, Professor Mahaffy had reached the conclusion that it greatly idealized the old Greeks. In his 'Social Life in Greece' he described them as he thought they actually were; and this description very nearly agrees, he says, with what he found in modern Greece. He judges that the modern Greeks—like the ancients as he sees them—are not a passionate race, and have great reasonableness, needing but the opportunity to outstrip many of their contemporaries in politics and science. The volume reveals the acute observer whose reasoning is based on special knowledge.

Malay Archipelago, *The*, by Alfred Russell Wallace, (1869,) is divided into five sections, each of which treats of a naturalist's travels and observations in one of the groups of the Malay Archipelago. The sections are named: 'The Indo-Malay Islands,' 'The Timor Group,' 'Celebes,' 'The Moluccan Group,' and 'The Papuan Group.' The author traveled more than fourteen thousand miles within the Archipelago, making sixty or seventy separate journeys, and collecting over 125,000 specimens of natural history, covering about eight thousand species.

The records of these journeys, which are arranged with reference to material collected, instead of to chronology, are delightful. Besides the valuable scientific notes, there are most interesting accounts of the islanders and the dwellers on the neighboring mainland, their manners and customs. The style is felicitous, making a scientific treatise as fascinating to read as a story.

Prince Henry of Portugal, SURNAMED THE NAVIGATOR, The Life of, and its Results; Comprising the Discovery, within One Century, of Half the World. From Authentic Contemporary Documents. By Richard Henry Major. (1868.) The remarkable story of a half-English son of "the greatest king that ever sat on the throne of Portugal" by his mother, Queen Philippa; a grandson of "old John of Gaunt, time-honored

Lancaster"; nephew of Henry IV. of England; and great-grandson of Edward III. His father, King João or John, who formed a close English connection by marrying Philippa of Lancaster, was the first king of the house of Aviz, under which Portugal, for two hundred years, rose to its highest prosperity and power. The career of Portugal in exploration and discovery, due to the genius and devotion of Prince Henry, Mr. Major characterizes as "a phenomenon without example in the world's history, resulting from the thought and perseverance of one man." We see, he says, "the small population of a narrow strip of the Spanish peninsula [Portugal], limited both in means and men, become, in an incredibly short space of time, a mighty maritime nation, not only conquering the islands and western coasts of Africa, and rounding its southern cape, but creating empires and founding capitol cities at a distance of two thousand leagues from their own homesteads"; and such results "were the effects of the patience, wisdom, intellectual labor, and example of one man, backed by the pluck of a race of sailors, who, when we consider the means at their disposal, have been unsurpassed as adventurers in any country or in any age." It was these brave men, many years before Columbus, who "first penetrated the Sea of Darkness, as the Arabs called the Atlantic beyond the Canaries"; and they did this in the employment and under the inspiration of Prince Henry, whose "courageous conception and unflinching zeal during forty long years of limited success" prepared the way for complete success after his death.

Born March 4, 1394, Prince Henry had become one of the first soldiers of his age when, in 1420, he refused offers of military command, and undertook to direct, at Sagres (the extreme point of land of Europe looking southwest into the Atlantic Sea of Darkness), plans of exploration of the unknown seas of the world lying to the west and south. His idea was to overcome the difficulties of the worst part of that immense world of storms, that lying west of Africa, and thereby get round Africa to the south and sail to India, and China, and the isles beyond India. Every year he sent out two or three caravels; but his great thought and indomitable perseverance

had yielded only "twelve years of costly failure and disheartening ridicule," when, in 1434, the first great success was achieved by Gil Eannes, that of sailing beyond Cape Boyador. Prince Henry made his seat at Sagres, one of the most desolate spots in the world, a school of navigation, a resort for explorers and navigators. His contemporary Azurara says of him: "Stout of heart and keen of intellect, he was extraordinarily ambitious of achieving great deeds. His self-discipline was unsurpassed: all his days were spent in hard work, and often he passed the night without sleep; so that by dint of unflagging industry he conquered what seemed to be impossibilities to other men. His household formed a training-school for the young nobility of the country. Foreigners of renown found a welcome in his house, and none left it without proof of his generosity." To more perfectly devote himself to his great task, he never married, but took for his bride "Knowledge of the Earth." Mr. Major says of what he accomplished, although death suspended his immediate labors, Nov. 13th, 1460:—

"Within the small compass of a single century from the rounding of Cape Boyador, more than one-half of the world was opened up to man's knowledge, and brought within his reach, by an unbroken chain of discovery which originated in the genius and efforts of one man, whose name is all but unknown. The coasts of Africa visited; the Cape of Good Hope rounded; the sea way to India, China, and the Moluccas, laid open; the globe circumnavigated, and Australia discovered: such were the stupendous results of a great thought and of indomitable perseverance, in spite of twelve years of costly failure and disheartening ridicule." How Prince Henry has not been known; how also his work led to an independent discovery of America, and gave Brazil to Portugal; how also it led to the discovery of Australia,—Mr. Major fully explains. The story of the honors belonging to him is of fascinating interest. Mr. Major sums up the matter in these words:—

"It must be borne in mind that the ardor not only of his own sailors, but of surrounding nations, owed its impulse to this pertinacity of purpose in him. True it is that the great majority of

these vast results were effected after his death; yet is it true that if, from the pinnacle of our present knowledge, we mark on the world of waters those bright tracks which have led to the discovery of mighty continents, we shall find them all lead back to that same inhospitable point of Sagres, and to the motive which gave it a royal inhabitant."

Masterman Ready; OR, THE WRECK OF THE PACIFIC, by Captain Marryat. This book was written with a double motive: to amuse the author's children, and to correct various errors which he found in a work of a similar nature, "The Swiss Family Robinson."

Mr. Seagrave and his family, returning to their Australian home after a visit to England, are shipwrecked on an uninhabited island with their black servant Juno, and Masterman Ready, an old sailor. As they see no signs of immediate relief, they build a house and make themselves comfortable. They cultivate and explore the island, finding many animals of which they make use, and build a strong stockade around the house in order to be fortified in case of attack. It is not long before they are glad to avail themselves of its protection against a band of cannibals from a neighboring island. They beat off the savages again and again, but are kept in a close state of siege until their water gives out. Ready, attempting to procure some from an unprotected part of the inclosure, is severely wounded by a savage who has managed to steal upon him unawares. Another and more determined attack is made, which seems certain of success, when the booming of cannon is heard and round shot come plowing through the ranks of the terrified savages, who now think of nothing but safety. The shots come from a schooner commanded by Captain Osborn, the former master of the Pacific, who has come to rescue the Seagraves. Ready dies of his wounds and is buried on the island, and the survivors are carried in safety to Australia. The story is told in an interesting and entertaining manner, and is enlivened throughout by the many amusing experiences of Tommy Seagrave, the scapegrace of the family. The descriptions of the ingenious contrivances of the castaways are accurately given and form an interesting feature of the book. (1842.)

Mirror for Magistrates, The. This once popular work, the first part of which was published in 1555, and the last in 1620, was the result of the labors of at least sixteen persons, the youngest of whom was not born when the oldest died. It probably owed its inception to George Ferrers, who was Master of the King's Revels at the close of the reign of Henry the Eighth; and he associated with himself William Baldwin. Richard Niccols is responsible for the book in its final state; and in the interim, it was contributed to by Thomas Newton, John Higgins, Thomas Blennerhasset, Thomas Chaloner, Thomas Sackville, Master Cavyll, Thomas Phaer, John Skelton, John Dolman, Francis Segar, Francis Wingley, Thomas Churchyard, and Michael Drayton. It is a "true Chronicle Historie of the untimely falles of such unfortunate princes and men of note, as have happened since the first entrance of Brute into this Iland, until this our latter age." It was patterned after Lydgate's 'Fall of Princes,' a version of Boccaccio's poems on the calamities of illustrious men, which had been very popular in England. The stories are told in rhyme, each author taking upon himself the character of the "miserable person" represented, and speaking in the first person. The first one told by Ferrers is that of Robert Tresilian, Chief Justice of England, "and of other which suffered with him, therby to warne all of his autority and profession to take heede of wrong judgments, and misconstruing of laws, which rightfully brought them to a miserable ende." This book is of little value to-day except to collectors; but it was the intention of its authors to make of it a great national epic, the work of many hands.

English Language, History of the, T. R. Lounsbury, 1879. This brief manual is a model of what a manual should be. It states in a broad and clear manner the important facts in the growth of the language, as considered apart from literature, and explains its history with delightful, easy-going common-sense. It dwells upon the all-important truth that language is the natural, inevitable expression of a nation's life, and not a brightly dyed shuttlecock for the battledores of grammarians to knock hither and yon. And it shows that the growth of any tongue

can be explained only by the voice of Philosophy as well as that of History, since this growth incarnates one broad phase of evolution. "No speech can do more," says Prof. Lounsbury, "than express the ideas of those who employ it at the time. It cannot live upon its past meanings, or upon the past conceptions of great men which have been recorded in it, any more than the race which uses it can live upon its past glory, or its past achievements. Proud therefore as we may now well be of our tongue, we may rest assured that if it ever attains to universal sovereignty, it will do so only because the ideas of the men who speak it are fit to become the ruling ideas of the world, and the men themselves are strong enough to carry them over the world; and that, in the last analysis, depends, like everything else, upon the development of the individual,—depends not upon the territory we buy or steal, not upon the gold we mine or the grain we grow, but upon the men we produce. If we fail there, no national greatness, however splendid to outward view, can be anything but temporary and illusory; and when once national greatness disappears, no past achievements in literature, however glorious, will perpetuate our language as a living speech, though they may help for a time to retard its decay." This extract will serve to show Professor Lounsbury's point of view, and the healthfulness of his treatment of an ever-delightful subject.

Letters to Dead Authors, by Andrew Lang (1886), are little essays in criticism, addressed in a spirit of gentle humor to the "dear, dead women" and men of whom they treat. The ninth, to Master Isaak Walton, begins: "Father Isaak—When I would be quiet and go angling, it is my custom to carry in my wallet thy pretty book, 'The Compleat Angler.' Here, methinks, if I find not trout I shall find content." The letter to Theocritus is heavy with the scent of roses and dew-drenched violets. The author's pagan sympathies lead him to inquire—"In the House of Hades, Theocritus, doth there dwell aught that is fair? and can the low light on the fields of Asphodel make thee forget thy Sicily? Does the poet remember Nycheia with her April eyes?" To Thackeray he says: "And whenever

you speak in earnest, how magical, how rare, how lonely in our literature is the beauty of your sentences!" And to Dumas: "Than yours there has been no greater nor more kindly and beneficent force in modern letters." Each letter gives the serene compliments of the author to the author on what was really best in his work. Each letter is gay and unassuming, but under the nonchalance is the fine essence of criticism. An odor as of delicate wine pervades the volume, the fragrance of an oblation to the great Dead, by a lover of their work.

Mæviad, The, and The Baviad, by William Gifford. It was through these two satires that the author, who later was the first editor of the Quarterly Review, first became known. 'The Baviad,' which first appeared in 1792, is an attack on a band of English writers living in Florence, Italy, among them being Mrs. Piozzi, Mr. Greathead, Mr. Murray, Mr. Parsons, and others, who had formed themselves into a kind of mutual admiration society. It is an imitation of the first satire of Perseus, and in it the author not only attacks the "Della Cruscans" but all who sympathize with them: "Boswell, of a song and supper vain," "Colman's flippant trash," "Morton's catch-word," and "Holkroft's Shug-lane cant," receive his attention; while the satire ends with the line, "the hoarse croak of Kemble's foggy throat." The 'Mæviad,' which appeared in 1795, is an imitation of the tenth satire of Horace, and was called forth, the author says, "by the reappearance of some of the scattered enemy." He also avails himself of the opportunity briefly to notice "the present wretched state of dramatic poetry." It was generally considered that the author was engaged in a task of breaking butterflies on wheels, but he says, "There was a time (when 'The Baviad' first appeared) that these butterflies were eagles and their obscure and desultory flights the object of universal envy and admiration."

Records of a Girlhood, by Frances Anne Kemble. (1879.) This work gives the history of the life of a great actress, member of a family of genius, from her birth up to the time of her marriage (1809-34). Her incorrigible childhood, her school-days in France,

her first visit to the theatre, her early efforts at authorship, her distaste for the stage, her first appearance on it, her successes there, the books she has been reading, her first visit to America, her comments on American life, which, to her, is so primitive as to seem barbarous,—all this is duly set forth. Among those of whom she relates memorable recollections or anecdotes are Lord Mel bourne, Rossini, Weber, Fanny Elssler, Sir Walter Scott, Talma, Miss Mitford, Theodore Hook, Arthur Hallam, John Sterling, Malibran, Queen Victoria, George Stephenson, Lord John Russell, Edmund Kean, Chancellor Kent, Edward Everett, Charles Sumner, and a hundred other personages of equal fame. She knew everybody who was worth knowing, was petted and spoiled by the highest society, and reigned as an uncrowned queen in whatever circle she delighted by her presence. She declares it to be her belief that her natural vocation was for opera-dancing; and says that she ought to have been handsome, and should have been so, had she not been disfigured by an attack of small-pox at the age of sixteen, whose effects never wholly disappeared.

The book is brightly written, is full of well-bred gossip, and always entertaining. Mrs. Kemble's recollections of the long vanished America of the thirties are as piquant as those of Mrs. Trollope, and perhaps not more good-natured. But she offers a wholesome if bitter medicine to a too swelling national self-conceit.

Records of Later Life, by Frances Anne Kemble. (1882.) This volume resumes its author's history at the point where 'Records of a Girlhood' leaves it—namely, at her marriage with Mr. Pierce Butler in 1834; and ends with her return to America in 1848, and her success in earning by public readings a home at Lenox, Massachusetts. With the exception of two visits to Europe, the first two-thirds of the book are given to her life in America; the last third, to her stay in Europe (1845-48). The record begins by describing some of the points at which her English ideas disagree with American ones. It is full of amusing comments on our life,—its crudeness, unhealthiness, lack of leisure, and extravagance, and the discomforts of travel. She speaks with

evident pleasure of her American friends, sets down many observations and plans for the abolition of slavery, as she studies it on her husband's plantation in Georgia, and makes, in short, a vivid picture of American social life in the first half of the century. She gives specific studies of Philadelphia, Niagara Falls, Rockaway Beach, Newport, Boston, Lenox, Baltimore, and Charleston. Though she has faith in American institutions, she is not without intelligent misgivings: "The predominance of spirit over matter indicates itself strikingly across the Atlantic, where, in the lowest strata of society, the native American rowdy, with a face as pure in outline as an ancient Greek coin, and hands and feet as fine as those of a Norman noble, strikes one dumb with the aspect of a countenance whose vile, ignoble hardness can triumph over such refinement of line and delicacy of proportion. A human soul has a wonderful supremacy over the matter which it informs. The American is a whole nation, with well-made, regular noses; from which circumstance (and a few others), I believe in their future superiority over all other nations. But the lowness their faces are capable of 'flogs Europe.' " Her strictures on the English aristocracy, and middle and lower classes, are equally severe. In the last third of the book are described her return to the stage and her appearance as a public reader in England, in 1847. In 1841 she was on the Continent, and in 1846 in Italy. Most of this history is told in the form of letters written at the time, wherein her literary opinions and speculations on life and philosophy are freely expressed. Her anecdotes of Dr. Channing, Grisi, Lord and Lady Lansdowne, Sydney Smith, Lady Holland, Rogers, Wordsworth, Mrs. Somerville, Follen, Taglioni, Liszt, Mendelssohn, Fanny Elssler, Mrs. Grote, Jenny Lind, Moore, Macaulay, Dickens, Dr. Arnold, Bunsen, Thackeray, etc., are always entertaining and often most illuminating.

Philistines, The, by Arlo Bates, a story of fashionable Boston society, takes its title from Matthew Arnold's name for the rich and self-satisfied classes of the community, to whom money, and the good of life expressible in money, are all. Arthur Fenton, a

painter of great promise, gives up original work to paint the portraits of rich men, and marries the niece of Boston's greatest art patron, a high-minded but somewhat narrow girl, with whom he is totally out of sympathy. The story traces his gradual deterioration; and his outlook on life becomes more and more worldly. In short, the motive of the book is the illustration of that dry-rot of character which is certain to seize on its victim when wealth, or ease, or any external good, is made the end of existence. It shows the remorselessness of nature in insisting on her penalties when her laws of development are disregarded. Yet the story never degenerates into an argument, nor is it loaded with a moral. Several of the personages have epigrammatic tendencies, which make their society entertaining. "People who mean well are always worse than those who don't mean anything." "He was one of those men who have the power of making their disapproval felt, from the simple fact that they feel it so strongly themselves." "Modern business is simply the art of transposing one's debts." "A broad man is one who can appreciate his own wife." "A woman may believe that she herself has accomplished the impossible, but she knows no one of her sisters has." "Conventionality is the consensus of the taste of mankind." "The object of life is to endure life, as the object of time is to kill time." Society matrons, maids, and men, are delineated with the sure touch of one who knows them; and receptions, Browning Clubs, art committees, business schemes, and politics, form a lively background for the story.

Modern Instance, A, by William D. Howells. (1881.) The scene of the story is first laid in a country town in Maine, where Bartley Hubbard, a vain, selfish, unprincipled young man, is editing the local paper. He marries Marcia Gaylord, a handsome, passionate, inexperienced young country girl, and takes her to Boston, where he continues his journalistic career. As time goes on, the incompatibility of the young couple becomes manifest; Marcia's extreme jealousy, and Bartley's selfishness and dissipation, causing much unhappiness and contention. The climax is finally reached, when, after a passionate scene, Bartley leaves his wife and child, and

is not heard from again for the space of two years. His next appearance is in an Indiana law-court, where he is endeavoring to procure a divorce from Marcia; but his attempt is frustrated through the intervention of her father, Judge Gaylord, who goes to the Western town and succeeds in obtaining a decree in his daughter's favor. At the end of the story Bartley is shot and killed in a Western brawl, and Marcia is left with her child, dragging out her existence in her native town. Ben Halleck, who is in love with Marcia, figures prominently throughout the book, and the reader is left with the impression that their marriage eventually takes place. If the novel can hardly be called agreeable, it proves Mr. Howells has penetrated very deeply into certain unattractive but characteristic phases of contemporary American life; and the story is told with brilliancy and vigor.

Morgesons, The, Elizabeth Barstow Stoddard's first novel. (1862.) The plot is concerned with the fortunes of the Morgeson family, long resident in a sea-coast town in New England. Two members of it, Cassandra, by whom the story is told, and her sister Veronica, are girls of strange, unconventional nature, wholly undisciplined, who live out their restless lives against the background of a narrow New England household, composed of a gentle, fading mother, a father wholly absorbed in business and affairs, and a dominant female servant, Temperance. When Cassandra returns home from boarding-school, she finds Veronica grown into a pale, reticent girl, with unearthly little ways. Veronica's own love-story begins when she meets Ben Somers, a friend of her sister. Both girls are born to tragedy, through their passionate, irreconcilable temperament; and the story follows their lives with a strange, detached impartiality, which holds the interest of the reader more closely than any visible advocacy of the cause of either heroine could do. 'The Morgesons' is rich in delineation of unusual aspects of character, in a grim New England humor, in those pictures of the sea that are never absent from Mrs. Stoddard's novels. Suffusing the book is a bleak atmosphere of what might be called passionate mentality, bracing, but calling for a sober power of resistance in the reader.

Red Badge of Courage, *The*, by Stephen Crane, was published in 1895. It attracted a great deal of attention both in England and America, by reason of the nature of the subject, and of the author's extreme youth. It is a study of a man's feeling in battle, written by one who was never in a battle, but who seeks to give color to his story by lurid language. Henry Fleming, an unsophisticated country boy, enthusiastic to serve his country, enlists at the beginning of the Civil War. Young, raw, intense, he longs to show his patriotism, to prove himself a hero. When the book opens he is fretting for an opportunity, his regiment apparently being nowhere near a scene of action. His mental states are described as he waits and chafes; the calculations as to what it would all be like when it did come, the swagger to keep up the spirits, the resentments of the possible superiority of his companions, the hot frenzy to be in the thick of it with the intolerable delays over, and sore doubts of courage. Suddenly, pell-mell, the boy is thrown into battle, gets frightened to death in the thick of it, and runs; after the fun is over, crawls back to his regiment fairly vicious with unbearable shame. The heroic visions fade; but the boy makes one step towards manhood through his wholesome lesson. In his next battle courage links itself to him like a brother-in-arms. He tests and is tested, goes into the thick of the fight like a howling demon, goes indeed to hell, and comes back again, steadied and quiet. The book closes on his new and manly serenity.

"He had rid himself of the red sickness of battle. The sultry nightmare was in the past. He had been an animal, blistered and sweating in the heat and pain of war. He now turned with a lover's thirst to images of tranquil skies."

Moths, by Louise de la Ramée ("Ouida"). (1880.) This novel depicts the corruption (springing from idleness and luxury) of modern European society, especially of the women of rank, who are compared to moths "fretting a garment." The first chapter presents such a woman, Lady Dolly, a fashionable butterfly with an ignoble nature. Her daughter by a first marriage, Vera, joins her at Trouville. The girl has been

brought up by a worthy English duchess, who has instilled into her mind the noblest traditions of aristocracy, and has developed a character unworldly, high-spirited, and idealistic. The plot turns on her tragic conflict with a false and base social order. Like Ouida's other novels of high life, it unites realism with romance, or with a kind of sumptuous exaggeration of the qualities and attributes of aristocracy, which, to the average reader, is full of fascination.

Moby-Dick, by Herman Melville, is the name by which a certain huge and particularly ferocious whale was known. This whale has been attacked many times, and has fought valiantly. Captain Ahab, of the whaler Pequod, has lost a leg in a conflict with this monster, and has vowed to kill him. The story tells how the captain kept his vow; and it serves not only for the relation of some exciting adventures in the pursuit of whales, but as a complete text-book of the whaling industry. Every species of whale is described, with its habits, temperament, and commercial value. Every item in the process of whale capture and preparation for the market is minutely described. Besides all this, the characters of the owners, officers, and crew of the whaling ship are drawn with truth and vigor; and there is a good sketch of a New Bedford sailors' boarding-house.

The scene is laid first at New Bedford and Nantucket, and afterwards on those portions of the ocean frequented by whaling vessels, and the time is the year 1775. Probably no more thrilling description of a whale hunt has been written than that of the three days' conflict with Moby-Dick, with which the story closes, and in which the whale is killed, though not until he has demolished the boats and sunk the ship. "Moby-Dick" is of increasing value in literature from the fact that it is a most comprehensive hand-book of the whaling industry at a time when individual courage and skill were prime factors, when the whale had to be approached in small boats to within almost touching distance, and before bomb-lances, steam, and other modern improvements had reduced whaling to the dead-level of a mere "business." (It was published in 1851.) It contains also the best rendering into words of the true seaman's feeling about the ocean as his home which has ever been written.

Magnalia Christi Americana, by Cotton Mather. This ‘Ecclesiastical History of New England, from 1620 to 1628,’ treats more extensively of the early history of the country than its title seems to indicate, unless it is borne in mind that at this time the Church and State were so closely connected that the history of one must necessarily be that of the other. It was first published in London, in 1702, and is a standard work with American historians. It is divided into seven books: the first treating of the early discoveries of America and the voyage to New England; the second is ‘Lives of the Governors’; the third, ‘Lives of many Reverend, Learned, and Holy Divines’; the fourth, ‘Of Harvard University’; the fifth, ‘The Faith and the Order in the Church of New England’; the sixth, ‘Discoveries and Demonstrations of the Divine Providence in Remarkable Mercies and Judgments on Many Particular Persons’; the seventh, ‘Disturbances Given to the Churches of New England.’ In the sixth book, the author gives accounts of the wonders of the invisible world, of worthy people succored when in dire distress, of the sad ending of many wicked ones, and of the cases of witchcraft at Salem and other places. Of the last he says: “I will content myself with the transcribing of a most unexceptionable account thereof, written by Mr. John Hales.”

The situation and character of the author afforded him the most favorable opportunities to secure the documents necessary for his undertaking, and the large portion of it devoted to biography gives the reader a very faithful view of the leading characters of the times.

Mogul Emperors of Hindustan, The, A. D. 1398—A. D. 1707. By Edward S. Holden. (1895.) A volume of biographical sketches;—of Tamerlane, or Timur, whose conquest of India in 1398 founded at Delhi the Mogul empire of Baber, sixth in descent from Timur, who was emperor from 1526 to 1529; of his unimportant son and successor Humayun, 1530–56; of Akbar the Great, 1556–1605, a contemporary of Queen Elizabeth and of Shakespeare; of Jahangir, 1605–27, “a contribution towards a natural history of tyrants”; of Nur Mahal (the Light of the Palace) Empress of Hindustan, 1611–27; of Shah

Jahan, 1628–58; and of Aurangzeb, 1658–1707. There is an additional chapter of the foremost historical and literary value by Sir W. W. Hunter, on “The Ruin of Aurangzeb; or, The History of a Reaction,” and a sketch of the conquests of India from that by Alexander the Great, 327 B. C., to that of Baber, who was in reality the second founder of the Mogul empire at Delhi. The purpose of Mr. Holden, suggested by his possession of a series of very interesting portraits, which he reproduces, was that of giving a sketch of personages only, not a history, and to some extent of the ideas and literature which represent them. Both Baber and Akbar were men of intellectual distinction and of noble character. The empire under Akbar will bear close comparison, Mr. Holden justly says, with the States of Europe at the same epoch. Baber wrote ‘Memoirs,’ which show high ideals of culture held by the chief men of his time. Akbar brought about an inter-mixture of races and religions which caused great freedom and liberality in culture of every kind. Every famous book known to him was in Akbar’s library, and as early as 1578 he had set the example of a parliament of religions in which Sufis, Sunnis, and Shiabs, of his own faith, with Brahmins, Buddhists, Zoroastrians, Christians, and Jews, amicably reasoned together as men and brethren; while he for himself gathered from all of them a simple faith, theistic and humane, in place of the Islamism of his race.

Annals of Rural Bengal (1868, 5th ed. 1872), and its sequel **Orissa** (2 vols., 1872), by Sir William Wilson Hunter. In these volumes one of the most admirable civilians that England ever sent to India displays his finest qualities: not alone his immense scholarship and his literary charm, but his practical ability, his broad humanity and interest in the “dim common populations sunk in labor and pain,” and his sympathy with religious aspiration. The first volume is a series of essays on the life of the peasant cultivator in Bengal after the English ascendency: his troubles over the land, the currency, the courts, the village and general governments, the religious customs, and the other institutions, all bearing directly on his prosperity. A valuable chapter is on

the rebellion of the Santal tribes and its causes. It is interesting to know that he ranks Warren Hastings very high as a sagacious and disinterested statesman, and says that no other name is so cherished by the masses in India as their benefactor. 'Orissa' is a detailed account of all elements of life and of history in a selected Indian province; a study in small of what the government has to do, not on great theatrical occasions but as the beneficial routine of its daily work. Incidentally, it contains the best account anywhere to be found of the pilgrimages of "Juggernaut" (Jagannath); and an excellent summary of the origins of Indian history and religions.

Marius, the Epicurean, a philosophical romance by Walter Pater, and his first important work, was published in 1885. The book has but a shadowy plot. It is, as the sub-title declares, a record of the hero's "sensations and ideas," a history of a spiritual journey. Marius is a young Roman noble, of the time of Marcus Aurelius. Like the philosophic emperor himself, he is the embodiment of the finer forces of his day; his temperament being at once a repository of the true Roman greatness of the past, and a prophecy of the Christian disposition of the New Rome. He seeks satisfaction for the needs of his soul in philosophy, the finer sort of epicureanism, that teaches him to enjoy what this world has to offer, but to enjoy with a certain aloofness of spirit, a kind of divine indifference. In his earliest manhood he goes to Rome, meets there the philosophic emperor, mingles in the highly colored life of the time, studies, observes, reflects. His closest friend is Cornelius of the imperial guard, a Christian who loves Marius as one in spirit a brother Christian. Through association with Cornelius, and by the law of his own character, Marius is drawn into sympathy with the new religion; yet, as becomes one who shares the indifference of the gods, he makes no open profession: but at a critical moment he lays down his life for his friend.

'Marius, the Epicurean,' is a remarkable story of spiritual development, as well as of the strange, luxurious, decaying Rome of the second century of the Christian era. Pater has drawn this panoramic background with the accuracy of the scholar and the sympathy of the

artist. "The air of the work, the atmosphere through which we see the pictures pass and succeed each other, is chill and clear, like some silver dawn of summer breaking on secular olive-gardens, cold distant hills, and cities built of ancient marbles."

Madame Bovary, by Gustave Flaubert, appeared in 1856, when the author was thirty-five. It was his first novel, and is regarded as the book which founded the realistic school in modern French fiction,—the school of Zola and Maupassant. The novel is a powerful, unpleasant study of the steps by which a married woman descends to sin, bankruptcy, and suicide. It is fatalistic in its teaching, Flaubert's theory of life being that evil inheres in the constitution of things. Madame Bovary, a doctor's wife, has been linked to him without really loving him; he is honest, uninteresting, and adores her. Reared in a convent, her romanticism leads her to dream of a lover. She finds one, then another; spends money after the manner of a light woman; and when she has involved her husband in financial ruin, kills herself and leaves him to face a sea of troubles. The time is the first half of this century; the action takes place in provincial French towns. The merit of the novel lies in its truth in depicting the stages of this moral declension, the wonderful accuracy of detail, the subtle analysis of the passionate human heart. Technically, in point of style, it ranks with the few great productions of French fiction. It is sternly moral in the sense that it shows with unflinching touch the logic of the inevitable misery that follows the breaking of moral law. 'Madame Bovary' is the masterpiece of a great artist whose creed is pessimism.

Pastor Fido, II, by Giovanni Battista Guarini. This pastoral drama, which was first produced in 1585, is the masterpiece of the author, and its influence can be seen in all subsequent literature of this class. It is a most highly finished work, after the style of Tasso's 'Aminta,' but lacks its simplicity and charm. It is said to be rather a picture of the author's time than of pastoral life, and that to this it owed its great popularity; it having run through forty editions during the author's life, and having been translated into almost all modern languages. The scene is laid in

Arcadia, where a young maiden is sacrificed annually to the goddess Diana. The people can be freed from this tribute only when two mortals, descendants of the gods, are united by love, and the great virtue of a faithful shepherd shall atone for the sins of an unfaithful woman. To fulfill this condition, Amarilli, who is descended from the god Pan, is betrothed to Silvio, the son of Montano, the priest of Diana, and a descendant of Hercules. Silvio's only passion is for hunting; and he flees from Amarilli, who is beloved by Mirtillo, the supposed son of Carino, who for a long time has lived away from Arcadia. Amarilli reciprocates the love of Mirtillo, but fears to acknowledge it, as falseness to her vow to Silvio would entail death. Corisca, also in love with Mirtillo, learns of it, and by a trick brings them together and denounces them. Amarilli is condemned to death; and Mirtillo, availing himself of a custom allowed, is to be sacrificed in her place, when Carino arrives, and Mirtillo is found to be the son of Montano. In his infancy he was carried away in his cradle by a flood, and had been adopted by Carino. As his name is also Silvio, it is decided that Amarilli in marrying him will not break the vow which she had made to Silvio, and by this marriage the decree of the oracle will be fulfilled.

Poe, Edgar Allan, by George E. Woodberry. (1897.) In preparing this latest biography of Poe, the author carefully reviewed all previous biographies and essays bearing upon his subject, rejecting all statements not fully authenticated. He also had recourse to recently furnished documents from the U. S. War Department, and also to personal letters from friends and relatives of Poe.

Woodberry dwells upon Poe's brilliancy, originality, and ability as a critic as well as an author. He admits Poe's inexcusable habit of passing off his own old productions as new articles, often with little or no revision, but defends him against the charge of plagiarism. In fact, he notes that Poe's lack of continuous application and absolute want of mental and moral balance alone prevent him from being the peer of the ablest authors of his time. It is the best life of Poe extant, and may be considered final.

Waverley, by Sir Walter Scott, the first of the world-famous series of romances to which it gives the title, was published in 1814. The author withheld his name at first, from doubt as to the success of the venture. The continuance of the concealment with subsequent issues followed perhaps naturally; Scott himself could give no better reason afterwards than that "such was his humor." Although the authorship of the series was generally credited to him, it was never formally acknowledged until the avowal was extorted by his business complications in 1826. 'Waverley' is a tale of the rebellion of the Chevalier Prince Charles Edward, in Scotland in 1745. Edward Waverley, an English captain of dragoons, obtains a leave of absence from his regiment for the purposes of rest and travel. His uncle, Sir Everard, whose heir he is, gives him letters to a Scotch friend, Baron Bradwardine of Tully-Veolan, Perthshire, who is a quaint mixture of scholar and soldier, and a strong Jacobite. He has a beautiful and blooming daughter Rose. During Waverley's visit, a party of Highlanders drive off the Baron's cattle; and Waverley offers to assist in their redemption from Fergus Mac Ivor, "Vich Ian Vohr," the chief of the clan. Waverley accompanies Fergus's messenger first to the island cave of Donald Bean Lean, the actual robber, and thence to Fergus's home, where he meets the chief himself and his brilliant and accomplished sister Flora. Waverley falls in love and offers himself to Flora, who discourages his addresses. Joining a hunting party, he is wounded by a stag and detained beyond his intended time. Meanwhile the rising of the Chevalier takes place; and Donald Bean, assuming Waverley to be a sympathizer and desiring to precipitate his action, intercepts Waverley's letters from home, and uses his seal (stolen from him at the cave) to foment a mutiny in Waverley's troop. This and his unfortunate delay have the double effect of causing Waverley to be dishonorably discharged from his regiment for desertion and treason, and of inducing him in return to join the rebellion in his indignation at this unjust treatment. He first, however, attempts to return home to justify himself; but is arrested for treason, and rescued by the Highlanders when on his way to the dungeons of Stirling Castle. He serves

at Preston Pans, where he saves and captures Colonel Talbot, who proves to be a family friend who had come north to help him. He procures Colonel Talbot's release and sends him home; after which events march rapidly. The Chevalier is defeated at Clifton, and Fergus is captured. Waverley escapes, conceals himself for a while, and later makes his way to London; where Colonel Talbot shelters him, clears his name from the false charges, and obtains his pardon, and that of Baron Bradwardine who had also joined the rebellion. Fergus is executed, and Flora retires to the Benedictine convent at Paris. Waverley woos and marries Rose Bradwardine, and rebuilds Tully-Veolan, which had been destroyed in the campaign.

The Princess Casamassima, by Henry James

James, a novel of modern life, and a study in fiction of socialistic questions, was published in 1886. A motley collection of persons are brought together in it, united by their common interest in socialism. The scenes are laid for the most part in the east side of London. The majority of the characters are of the working-classes. Two, the Princess Casamassima and Lady Aurora, are women of rank and wealth. Both classes are represented in the hero, Hyacinth Robinson, the child of a certain immoral Lord Frederick, and his mistress, an ignorant Frenchwoman. Hyacinth, in whom the aristocratic nature predominates, is reared by a poor dressmaker, among forlorn east-side people. His sympathy for their condition makes him an easy prey of certain workmen with strong socialistic tendencies. In a moment of blind enthusiasm he gives his word that he will perform, when called upon, an act which may cost him his life. About this time he meets the beautiful Princess Casamassima, separated from her husband, living in London that she may study the lower classes.

The novel has a rambling and diversified plot, concerned with other people besides the Princess and Hyacinth, clearly defined and cleverly drawn characters. A certain satirical element in the treatment of the theme imparts an atmosphere of comedy to the book, despite its tragic ending.

Palmerin de Oliva is a romance of chivalry, a feeble imitation of 'Amadis of Gaul,' which was first

published in Salamanca in 1511. It has generally been considered to be of Portuguese origin; but Ticknor, in his 'History of Spanish Literature,' asserts that the author of it was a carpenter's daughter in Burgos. This is one of the books against which Cervantes inveighs as responsible for the mental condition of *Don Quixote*; and in the famous scene of the burning of the books of chivalry, he says: "This Oliva, let it be hewn in pieces and burnt, and let not the very ashes be left." The hero was the grandson of a Greek emperor in Constantinople; but on account of his illegitimacy, was deserted by his mother and left on a mountain, where he was found in an osier cradle, among the olive and palm trees. He was named Palmerin de Oliva, from the place where he was found. He soon gives tokens of his high birth, and makes himself famous by his prowess against the heathen, enchanters, etc., in Germany, England, and the East. He at last reaches Constantinople, where he is recognized by his mother, and marries the daughter of the Emperor of Germany, who is the heroine of the story. A continuation by the same author, called 'The Second Book of Palmerin,' which treats of the adventures of his sons, Primaleon and Polendos, appeared later.

Palmerin of England. This is a romance of chivalry, after the style of 'Amadis of Gaul,' and in this class of literature regarded as second only to it in point of merit. This is the book, which, with 'Amadis,' Cervantes saves from the holocaust in *Don Quixote*, as he says, "for two reasons: first, because it is a right good book in itself; and the other, because the report is that a wise King of Portugal composed it. All the adventures of the castle of Miraguarda are excellent, and managed with great skill; the discourses are clear, observing with much propriety the judgment and decorum of the speaker." It was long supposed to be the work of Francisco Moraes, a Portuguese, who published it in 1567 as a translation from the French. In 1807 Southey published an English translation, attributing the original to Moraes, and credited him with modesty in not claiming the authorship. It has since been found to have been the work of Leon Hurtado, and to have

been published originally in Spanish, in Toledo, in 1547. In it are recounted the exploits of the son of Don Duarde, or Edward, King of England, and Flerida, a daughter of Palmerin de Oliva; consisting of jousts in tournaments, battles with giants and Saracens, and adventures in the Castle of Mira-guarda. This story is in some respects a continuation of Palmerin de Oliva.

Peter Schlemihl, by Adelbert von Chamisso. This tale, written in 1814, has attained world-wide fame. The theme is the old popular superstition that the Devil can take a man's shadow without being able to control the man himself. The setting, however, is modern, and the extravagant plot is developed with straightforward simplicity. Peter Schlemihl, being in reduced circumstances, encounters a mysterious gray man, to whom he surrenders his shadow in return for Fortunatus's purse. His boundless wealth, however, brings him little satisfaction, as people regard his shadowless estate with aversion and horror. He is constrained to shun even the moonlight, and passes most of his time in forced seclusion. Finally his unpopularity drives him from the town, and he takes up his residence in a remote spot. Here, by means of the greatest caution, his secret remains for a time unguessed; and on account of his wealth and liberality he is regarded as a nobleman. He finds his greatest satisfaction in the society of the innocent and affectionate Mina, a forester's daughter; and is about to marry her when his misfortune is betrayed by a faithless servant, and Mina's father bids him begone. The gray man then reappears, and offers to restore the shadow at the price of Peter's soul. The broken-hearted man has the strength of will to refuse, and relinquishes all hopes of earthly happiness rather than endanger his eternal welfare. He throws the purse into a fathomless cavern, and wanders about in poverty till by chance he gains possession of the Seven-League Boots. He is thus enabled to travel over all the surface of the earth, except, for some mysterious reason, Australia and the neighboring islands. He makes his headquarters at ancient Thebes, and enters upon the career of a scientific explorer, taking refuge in the world of nature, since the world of men is forever closed to him.

Treatise on Painting, by Leonardo Di Vinci. This famous treatise was probably written before the year 1498. It has survived in two editions, of which the first is in an abridged form, and contains only three hundred and sixty-five chapters; while the other is a detailed one, and is comprised in nine hundred and twelve chapters. The early and abridged edition was issued in France in 1651, about one hundred and thirty years after Leonardo's death, and an English edition appeared the same year; since when, it has been published in most of the languages of Europe. Knowledge of the more exhaustive version of the treatise is owing to Manzi's discovery in 1817 of a transcript of the original in the Vatican library. According to this manuscript, the 'Trattato della Pittura' is divided into eight books, which are designated:—

1. The Nature of Painting, Poetry, Music, and Sculpture.
2. Precepts for a Painter.
3. Of Positions and Movements of the Human Frame.
4. Of Drapery.
5. Light and Shade and Perspective.
6. Of Trees and Foliage.
7. Of Clouds.
8. Of the Horizon.

This 'Treatise' may be termed an encyclopædia of art: it is clear and concise, and is to this day of great value to those studying art, although there is a lack of coherence between its sections. Rubens wrote a commentary on this 'Treatise'; Annibale Carracci used to say that if during his youth he had read the golden book of Leonardo's precepts, he would have been spared twenty years of useless labor; while Algarotti declared that he should not desire any better elementary work on the art of painting. Among the subjects treated in the abridged edition of the 'Treatise' are: ('What the young student in painting ought in the first place to learn'; 'How to discern a young man's disposition for painting'; 'That a painter should take pleasure in the opinions of everybody'; 'The brilliancy of the landscape'; 'Painters are not to imitate one another.') There are many pungent epigrams and clever philosophical sayings scattered throughout the 'Treatise,' which are frequently quoted. No other old master left behind so many valuable manuscripts as did Leonardo; but owing

to the difficulty of deciphering his handwriting, very little is yet known of many of the most important ones.

Painter's Palace of Pleasure. This famous collection of tales was first published in 1566; and its great popularity is proved by the fact that six editions were issued within twenty years after its first appearance. 'The Palace of Pleasure' was the first English story-book that had for its object purely the amusement of readers, and it aroused to life imaginations which had been starved on theological discussions. The stories are translated, some from Livy's Latin or Plutarch's Greek, others from French translations of the original tongues; still others from the Italian collections of Boccaccio, Bandello, and Marguerite of Valois. They are admirably selected to represent the higher class of stories current at the time of the Italian Renaissance. They are simply told, without much of the morbidity of the Italian originals, and with all their beauty. There is no attempt at the conciseness which is now considered essential in a short story, but rather a tendency to dwell on details,—to make the sweetness long drawn out. The style has a delicate prettiness which does not take away from it sincerity and clearness.

Despite the great charm of the tales in themselves, the chief interest in them lies in the fact that the collection was used as a storehouse of plots by the Elizabethan dramatists. Shakespeare took from it the stories of 'Timon of Athens,' 'Romeo and Juliet,' 'The Rape of Lucrece,' and 'Giuletta of Narbonne' (from which he gained the main plot of 'All's Well That Ends Well'). Webster found here the plot of 'The Duchess of Malfi'; and Marston, Shirley, and Peele, all took plots from these tales. Painter is responsible for many of the Italian scenes and names that fill the early plays, and for many of the fantastic situations. For these two reasons, then, Painter's book is interesting: for itself, as the first English story-book, and for its influence on others, as the source of many plots.

Social Life of the Chinese: With Some Account of Their Religions, Governmental, Educational, and Business Customs and Opinions, by Justus

Doolittle. (2 vols., illustrated. 1865.) The author of this valuable work was for fourteen years a member of the Foochow mission of the American Board, during which time he had abundant opportunity of studying the Chinese. The work is somewhat loosely written, most of it being in the form in which it was originally published as a series of letters in the China Mail of Hong Kong; but it is one of the best of the few authorities on "the inner life of the most ancient and populous, but least understood and appreciated, of nations." Though it has special reference to Foochow and its vicinity, the description of many of the social and superstitious customs is applicable to other parts of the empire, though sometimes customs vary greatly in the different Chinese provinces. It treats of agriculture and domestic matters, betrothal and marriage, married life and children, treatment of disease, death, mourning and burial, ancestral tablets and ancestral halls, priests, popular gods and goddesses, mandarins and their subordinates, competitive literary examinations, established annual customs and festivals, superstitions, charitable practices, social customs, charms and omens, fortune-telling, opium-smoking, etc. Altogether it is a treasury of information about Chinese life, and may be considered trustworthy in its statements.

Yone Santo: A Child of Japan, by Edward H. House. (1883.) This pathetic little story of life in Tokio appeared first in the Atlantic Monthly, and met with much favor. Its author was an American journalist and critic long resident in Japan. Yone Santo is a lovely Japanese girl, with a thirst for knowledge, and a genius for self-sacrifice rare in any country. The victim of cruel tyranny in her own home, she wins the compassionate interest of Dr. Charwell, who helps her to get an education, and tries to shield her from the misdirected zeal of certain women missionaries. Brought up to accept without question the authority of her older relatives, the gentle Yone had been married to a coarse, ignorant old boat-builder; and afterwards she meets the handsome young Bostonian, Arthur Milton, who wins her love for his own careless pleasure. Her childlike confidence in the good doctor saves her from trusting herself to Milton's treacherous schemes, and

she lives out her short though not unhappy life under the protection of her Western friends. Her lover, penitent and remorseful, returns to receive her dying blessing; and at last this long-suffering, white-souled little pagan saint found rest.

The story excited resentment for its bitter arraignment of missionaries.

Wild Irish Girl, The, by Lady Morgan. (1801.) Sydney Owenson, afterwards Lady Morgan, was born at Dublin in 1783. She was still a young woman when she had earned her rank as the first patriotic Irish romancer of modern times. She was "quoted with respect by Byron," "The Wild Irish Girl," one of her earliest tales, instantly became a favorite. In England it went through seven editions in less than two years, and in 1807 it had reached its fourth American edition.

The story recounts the adventures of the son of an English nobleman, banished for a season to his father's estate in Ireland, in order that he may give up his frivolous dissipations and begin a more studious life. Here he meets the Prince of Inismore, one of the old Irish nobility, and his daughter Lady Glorvina, the wild Irish girl. Her wildness seems mild to the reader of to-day. She was clad "in a robe of vestal white enfolded beneath the bosom with a jeweled girdle. From the shoulder fell a mantle of scarlet silk, while the fine-turned head was enveloped in a veil of point lace." The Englishman has a fall, and spends some days of convalescence as the Prince's guest, concealing his identity and the fact that he is the "hereditary object of hereditary detestation." Glorvina, who plays delightfully upon the harp, exerts an irresistible fascination. He has nearly declared himself her lover when he learns that he has a rival in a mysterious stranger. Events prove that the stranger is none other than the hero's father, to whom Glorvina feels herself bound in gratitude if not in love. The magnanimous parent, however, gives up his claim in favor of his repentant and grateful son.

The story is in the form of letters, and suffers from the consequent limitations; but the sketches of Irish life are curious and picturesque.

Boots and Saddles; or, LIFE IN DAKOTA WITH GENERAL CUSTER, by Elizabeth B. Custer. (1885.) The author

says that her object in writing this book, which records her experiences in garrison and camp with her husband, was to give civilians a glimpse of the real existence of soldiers in the field. Her married life was not serene: she was left in 1864 in a lonely Virginia farmhouse to finish her honeymoon alone, her husband being summoned to the front; and at scarcely any time during the next twelve years was she free from fear of immediate or threatened peril. General Custer was ordered to Dakota in the spring of 1873. Mrs. Custer's book gives a lively and detailed account of their life there from 1873 to 1876, the time of the general's death. All those little details—the household habits and changes, the packings and movings, the servants' remarks, the costumes, the weather, the frolics, and the feasts—that are so much to women, and the absence of which makes the picture so dim, here appear. The regimental balls, the pack of hounds, her husband's habits and looks and horsemanship, the coyotes, the sleigh-rides, the carrying of the mail, the burning of the officers' quarters, the curious characters and excursionists, the perplexities and pleasures of army domestic life, the Indians, the gossip, the ins and outs of army etiquette, the deserters, the practical jokes, are duly described. Her sketch of thirty-six hours spent in a cabin during a Dakota blizzard, with no fire, the general sick in bed and requiring her attention, the wind shrieking outside and at times bursting in the door, the air out-doors almost solid with snow that penetrated the smallest cracks and collected on the counterpane, and (to help matters) a party of bewildered soldiers, some of them partially frozen, claiming her hospitality and care,—is very graphic.

There is an interesting chapter on General Custer's literary habits, and an appendix containing extracts from his letters. Captain King has described army life in the West from the masculine side; such a book as this paints it from the feminine.

Purchas his Pilgrimes. This remarkable and rare book was published in 1619. It is a compilation by Samuel Purchas, a London divine, of the letters and histories of travel of more than thirteen hundred travelers. It consists of a description of travel in Europe,

Asia, Africa, and America; and the later editions of 1625 and 1626 contain maps, which are more diverting than instructive. In this work the author allows the travelers to speak for themselves; but in 'Purchas his Pilgrimage,' published in 1613, he himself gives the "Relation of the World and the Religions observed in all ages and places discovered, from the Creation unto this Present."

More accurate and extensive knowledge has to-day supplanted these books, and they are rarely consulted except by those curious to know the ideas in regard to the rest of the world, which then obtained in England. The world, however, is the author's debtor for his four-years' labors; and it is sad to think that the publication of these books was the cause of his death, if not in a debtor's prison, at least in want.

Hazard of New Fortunes, A, by W. D. Howells, is perhaps the most realistic and the most modern of all his novels, in its grasp upon the conditions of metropolitan life, especially as these are illustrated in the extremes of poverty and wealth. The scope of the story is unusually large, embracing as it does representatives from almost every prominent class of society: the artist, the bohemian, the business man, the capitalist, the society woman, the socialist, the labor agitator, the man of letters. The plot is, however, centred in one family, as typical of a certain kind of Americanism as the Lapham family is of another. The head of this family is Dryfoos, a Pennsylvania German who has come to New York to spend his newly acquired fortune. He is the capitalist of a journal, *Every Other Week*, edited by Basil March, the hero of 'Their Wedding Journey,' and conducted by Fulkerson, a pushing Westerner. Dryfoos has two daughters, vulgar by nature and breeding, who are struggling to get "into society." His son, Conrad, is of a different stamp. He has no sympathy with the gross pride of his father in the wealth gained by speculation. His sympathies are with the laboring classes,—with the down-trodden and unfortunate of the city. This sympathy is put to the last proof during the strike of the street-car drivers and conductors. In endeavoring to stand by Lindau, an old German socialist who is openly siding with the strikers, Conrad is killed by a

chance shot. His death seems a kind of vicarious atonement for the greed and pride of his race. There are many side issues in the story, which as a whole forms a most striking and picturesque series of metropolitan scenes. New York has seldom been used with more skill as a dramatic background. But the novel is something more than a clever drawing of places and people. Deep ethical and social questions are involved in it. It is a drama of human life in the fullest sense.

The style is clear, forcible, and altogether delightful. The book as a whole is absolutely free from the signs of apprenticeship.

Jane Eyre, the novel which established Charlotte Brontë's reputation as a writer of fiction, is in a large degree the record of her own development. In the character of Jane Eyre, the young authoress first found an outlet for the storm and stress of her own nature. The book is therefore autobiographical in the truest sense.

The story is neither for the very young nor for the inexperienced, though in contrast to the modern problem novel it is innocuous enough. The heroine, Jane Eyre, is an orphan. As a child she is misunderstood and disliked by her protectors. She is sent early to Lowood School, an institution charitable in the coldest sense of the term. Its original was Cowan Bridge, the school attended by four of the Brontë sisters; from which Maria and Elizabeth were removed in a dying condition. The description of Jane Eyre's school days forms one of the most vivid, and in a sense dramatic, portions of the novel. After leaving Lowood, she becomes governess to the ward of a certain Mr. Rochester, an eccentric man of the world, whose eccentricity is largely the fruit of misfortune. He is tied to an insane wife, her insanity being the result of vicious living. She is confined at Thornwood, the house of Rochester; but the heroine does not know of her existence. Rochester falls in love with Jane Eyre, attracted by her nobility of nature, her strength, and her unconventionality; and finally asks her to marry him. His force and his love for her win her consent. They are separated at the altar, however, by the revelation of the existence of Rochester's first wife. The two are reunited at last only by a tragedy.

Charlotte Brontë invested the character of Rochester with a fascination that made him the hero in fiction of half the women in England. Jane Eyre herself is no ordinary heroine. Her creator had the boldness to reject the pink-and-white Amelia type of woman, that had reigned in the novel since Richardson, and to substitute one whose mind, not her face, was her fortune. Rochester himself is destitute of gallantry, of all those qualities belonging to the ideal lover in fiction. This new departure made the book famous at once. Its literary originality was not less striking than the choice of types.

Portrait of a Lady, The, a novel by Henry James, was published in 1882. The heroine, whose portrait is drawn with remarkable elaboration and finish, is an American girl, Isabel Archer, beautiful, intellectual, of a clear-cut character, and her own mistress. The elements in her nature that make her a lady are emphasized by her experiences with men. When the story opens she is a guest in the home of an aunt, Mrs. Touchett, whose husband, an American banker, has been settled for many years in England. They have one son, Ralph, a semi-invalid.

A neighbor, Lord Warburton, wishes to marry her, but she refuses him because she does not love him, and because she wishes to have more experience of the world as a single woman. In the same fortnight she rejects another suitor, Caspar Goodwood, a young, earnest New-Englander, who has followed her to England. She misses in him the romantic element, and will not accept his virtues in exchange. By the death of her uncle she finds herself a great heiress; half of Ralph's patrimony being willed, at his own request, to her. In the weeks of her uncle's illness, she forms a friendship with Madam Merle, a guest of Mrs. Touchett's, a thorough woman of the world, who finds that she has uses of her own for Isabel. A far different friend is a countrywoman, Henrietta Stackpole, a correspondent for a home paper. She is sincere, democratic, loyal to her national traditions and desirous that Isabel should be so. She wishes therefore to bring about a marriage between Goodwood and Isabel. After her uncle's death, Isabel goes to Italy. There, through the offices of

Madam Merle, she meets Gilbert Osmond, a man without rank or fortune, but of unerring taste, and of an exquisite manner of life. His possessions are limited to a few faultless works of art and a little daughter, Pansy, just out of a convent. The lady in Isabel is attracted by Osmond's detailed perfections. Against the wishes of her friends she marries him. With marriage comes disillusionment. Isabel finds that she is smothered in the airless life of barren dilettantism; she finds that her gentlemanly husband is soulless and venomous. He wishes to force his daughter, Pansy, into a loveless marriage, and sends her to a convent until she shall show worldly wisdom through mere pressure of ennui. During her exile Isabel discovers that Pansy is not the child of Osmond's first wife, but of Madame Merle, his former mistress. Being summoned at this time to England, to the death-bed of Ralph Touchett, she regards her departure from her husband's house as final. The book closes with the intimation that she will take Pansy under her protection, and will not marry Caspar Goodwood.

'The Portrait of a Lady' is admirable as a psychological study of the high-bred American girl in a European environment. It is one of the most satisfactory of the author's novels.

The Mill on the Floss, by George Eliot (1860), one of the masterpieces of fiction, is like 'Middlemarch' a tragedy, though a tragedy destitute of the usual heroic setting and grandiloquent circumstances. The author found her tragic material in the commonplace lives of English working-people; and traced the workings of fate in the obscure development of a young girl, with passions no less strong than those of a woman in some ancient Greek tragedy, suffering in a magnificent environment, under the gaze of the world. Maggie Tulliver, the daughter of the miller of Dorlcote Mill, is from childhood misunderstood and dominated by the coarse-grained well-meaning people about her. Her brother Tom, a hearty young animal, with selfish masculine instincts accepts her devotion as he would that of a dog. He teases her because she is a girl. He hates her when she eludes him by going into her fairy-land of imagination, whither he cannot follow her. She loves him devotedly; but to her love always brings

suffering. She is ill regulated, and is therefore not a favorite with her aunts, Mrs. Glegg and Mrs. Pullet, who can see no trace of the respectable Dodson blood in her. Maggie's childhood is a series of conflicts with respectability. In her girlhood the passionate little heart is somewhat subdued to her surroundings. Family troubles are brewing. They culminate in the death of Mr. Tulliver, and in the sale of Dordcote Mill. Maggie ceases to be a child, becomes a woman. The needs of her nature find satisfaction in the companionship of Philip Wakem, the crippled son of the lawyer who helped to ruin Mr. Tulliver. It is the old story of Verona, of the lovers whose families are at feud, translated into homely English life. Maggie must renounce Philip. Tom hates him and his race with all the strength of his hard-and-fast uncompromising nature. Maggie, starving for beauty, for the joy of love and life, seeks to satisfy her spiritual cravings in that classic of renunciation, the 'Imitation of Christ.' She feeds her rich nature with the thoughts of the dead. The next temptation in her way is Stephen Guest, betrothed to her cousin Lucy. Stephen represents to Maggie, although she does not know it, the æsthetic element that is lacking in her barren life. The two are thrown together. Their mutual passion masters them. Maggie almost consents to go away with Stephen, finds herself indeed on the journey; but at the last minute turns back, though she knows that she has endangered her good name. The worst interpretation is put upon her conduct. From that time on she faces the contumely of the little village community. Death, and death only, can reconcile her to the world and to Tom, who has stood as the embodiment of the world's harshest judgment. They are drowned in the great flood of the Floss: "Brother and sister had gone down together in an embrace never to be parted; living through again in one supreme moment the days when they had clasped their little hands in love and roamed the daisied fields together." The tragic atmosphere of the novel is relieved by passages of quaint, primitive humor, by marvelous descriptions of well-to-do rural types. The Dodson family is hardly surpassed in fiction. The art of George Eliot has its consummate expression in this homely book.

Paradyse of Daynty Devises, The. This quaint old book is set forth as "conteyning sundry pithy preceptes, learned counsels, and excellent inventions, right pleasant and profitable for all estates." It is a collection of sixteenth-century poetry, by M. Edwardes, W. Hunnis, the Earl of Oxford, R. Hill, Saint Barnarde, Lord Vaux, Jasper Haywood, D. Sand, F. Kindlemarsh, M. Yloop, Thomas Churcyard, and various anonymous writers. There were editions published in 1576, '77, '78, '80, '85, '96, 1600, and 1606. A reprint was made in 1810, by Sir Egerton Brydges, and again in 1865, by J. P. Collier. The last was made from Heber's unique copy of the 1578 edition. This collection is especially interesting, because it contains poems not in any other impression. A poem headed 'No Pleasure Without Some Payn' is assigned to Sir Walter Raleigh, and one by George Whetston occurs in this volume which is nowhere else to be found. It was very popular, and the name has been used for similar but less valuable miscellanies.

Paston Letters. This is a most interesting and valuable collection of letters, written in the reigns of Henry VI., Edward IV., Richard III., and Henry VII. They were handed down in the Paston family, till the male line became extinct in 1732, and eventually came into the hands of Sir John Ferris, who first published them. He brought out two quarto volumes in 1787, two in 1789, and left material for a fifth, which appeared in 1823. He gave the letters in two forms, one an exact copy, retaining the old and variable spelling, the other with the spelling modernized, and obsolete or obscure words explained. He also prefixed to the separate letters valuable historical notices, and subjoined facsimiles of the seals and signatures. These quartos were, however, very expensive; so in 1840, Ramsay brought out a popular edition with some corrections and condensations: more recently other editions have appeared.

The letters themselves present very clearly the manner of life and thought of the middle classes during the Wars of the Roses. They incidentally throw light on historical personages and events; but their chief concern is with the everyday affairs of the Paston family of Norfolk. They show how exclusively the

wars involved the nobility and their retainers, and how the commoners carried on their affairs undisturbed by bloody battles and subsequent beheadings. We learn from the letters of the dress, food, and social customs of the day, and some things appear strange to us,—as the great formality of address, and the humble deference shown to parents by their children, and to husbands by their wives; but we are chiefly impressed by the fundamental fact that human nature was then very much what it is now.

Pandects, The, of Justinian. This digest was an attempt to form a complete system of law from the commentaries of the great jurists on the Roman law. The work was done by a committee of seventeen famous lawyers; it was begun in 530 A. D. and completed in 533. The magnitude of the task becomes apparent when we hear that there are 9,123 extracts in the Pandects (the word "Pandects" is from the Greek Pandecton, which means all-receiving). The extracts were made from 2,000 treatises; one-third of them come from Ulpius, one-sixth from Paulus, and the rest from thirty-six other writers.

The Pandects, with the Codex Justinianus, became the law for the Roman Empire. When the Lombards invaded Italy in 568, they overthrew almost all the few remaining Roman institutions, the law-courts among them. In Ravenna, however, the Roman law was still taught; and the Lombards allowed their Roman subjects to be judged according to the Roman law. The Codex, which begins with an invocation to the Trinity, and contains a great deal of legislation on ecclesiastical matters, was always held in esteem by the clergy; but the Pandects were ignored, as being the work of pagan jurists.

In the last part of the eleventh century there was a great revival of the study of Roman law. There has always been a tradition that this revival was caused by the discovery at Amalfi of a copy of the Pandects; but the Pandects had never been really forgotten. The revival of the Roman law was a kind of advance guard of the Renaissance movement. Irnerius of Bologna, the greatest teacher of his time, revived the study of the Pandects, which, together with the Codex, became the basis of all mediæval legislation;

In the Eastern, or Byzantine, Empire, the Pandects, under the name Basilica, were statute authority even down to 1453, when Constantinople was captured by the Turks.

In practice, however, it was superseded in the tenth century by Ezabiblos, which was to a slight degree an epitome of the Basilica. The Ezabiblos survived even the invasion of the Turks in some parts of the Empire, and was adopted as the statute law of the kingdom of Greece in 1835.

Scottish Chiefs, The, by Jane Porter. This spirited historical romance was first published in 1809, and has enjoyed unceasing popularity. It gives many pictures of the true knightly chivalry dear to boyish hearts, and is historically correct in all important points. The narrative opens in 1296 with the murder of Wallace's wife by the English soldiery, and shows how, fired by this outrage, he tried to rouse his country against the tyrant Edward. He gathers about him commons and nobles, and gains especial favor with venerable Lord Mar. Lady Mar is impressed by his beauty; and when he scorns her dishonorable passion, she proves his worst enemy, and incites the nobles to treason. He also wins the heart of the lovely Helen Mar, who respects his devotion to his dead wife, and does not aspire to be more than his sister. Wallace effects the capture of the castles of Dumbarton, Berwick and Stirling, and fights the bloody battles of Stannmore and Falkirk. But as soon as he becomes prominent, petty jealousies spring up among the nobles; and when in spite of his inferior birth he is appointed regent, their rage knows no bounds. He has continually to guard against treachery within as well as foes without, but his intrepid spirit never fails. He goes in the disguise of a harper to the court of Edward, and rouses young Bruce to escape and embrace his country's cause. Bruce and Wallace go to France to rescue the abducted Helen Mar, and while there meet Baliol, whom Edward had once adjudged king of Scotland. On returning to his own country Wallace finds the English in possession of much of the territory he had wrested from them, and by a series of vigorous movements regains the mastery. But

internal feuds and jealousies are too strong for him, and on Edward's second invasion Wallace is abandoned by his supporters. He flees and long eludes his pursuers, but is finally betrayed, taken to London, and brutally hanged and quartered. But the fire that he had kindled did not altogether die out, and Edward was obliged to treat Scotland with respect even after he had murdered her hero.

Little Rivers, by Rev. Henry Van Dyke, D.D., breathes the very spirit of wholesome pleasure. The book is called a record of profitable idleness, and describes the author's wanderings with rod and line, exploring the Adirondack woods, canoeing along the silver streams of Canada to the music of the old French ballads sung by the guides, tramping the heathery moors of historic Scotland, following the fir-covered banks of the Austrian Traun, and trying casts in the clear green lakes of the Tyrol. Dr. Van Dyke has heard of people who, like Wordsworth, feel a passion for the sea or the mountains; but for his part he would choose a river. Like David's hart he pants for the water-brooks, and asks for nothing better than a quiet stream with shady banks, where trout are not too coy. He loves nature with the love of a poet and a close observer; the love of a man whose busy working-life is spent among bricks and mortar, but who has a country heart. When he was a little boy, he slipped away without leave one day, with a heavy old borrowed rod, and spent a long delightful afternoon in landing three tiny trout. Soon afterwards he was made happy by a rod of his own, and began to ply the streams with a zest that has never since failed. The good sport, the free, irresponsible, out-door life, and the beauty of wild nature, are the subject-matter of the volume. Bird songs and falling waters are the music, and happy summer sunshine lights its pages. There is, says the author, very little useful information to be found here, and no criticism of the universe, but only a chronicle of plain pleasures, and friendly observation of men and things. It is from cover to cover an out-of-doors book, one for the fireside on a winter night.

Mutineers of the Bounty, The, by Lady Belcher. This latest published account of a long unsolved ocean

mystery and of a unique settlement on a South Sea island, written in the prosaic style of an official document, amply substantiates the old adage, "Truth is stranger than fiction." The most vivid imagination would fail to conceive the plot of a tale more varied and more exciting in its details.

In 1789 H. M. S. *Bounty*, Lieutenant Bligh commanding, while sailing in the South Seas was captured by mutineers, and the commander with eighteen of the crew were set adrift in the cutter. The ship sailed to Tahiti. There dissensions arose among the mutineers. Half of them, accompanied by a score of native men and women, sailed away, and all trace of them was lost for many years.

Lieutenant Bligh reached England, returned to Tahiti, captured the mutineers who were on that island, and after many disasters and shipwreck conveyed them to England. A sensational trial ensued. Two of the mutineers were pardoned. The others suffered the extreme penalty of the law. Then a reaction in public sentiment set in, and it was generally conceded, even in official circles, that the insolent and overbearing conduct of the commander warranted the course of the mutineers.

Some twenty years later, a British vessel happened accidentally to stop at Pitcairn's Island. The officers were amazed to meet young men who spoke excellent English, and to find a prosperous and happy Christian community, largely descendants of the mutineers.

They learned that the *Bounty* sailed directly from Tahiti to Pitcairn's Island, where the mutineers made a settlement. Four years later, on account of a quarrel over a woman, the natives murdered all but four of them. Then two of them contracted such beastly habits of intoxication that one died in delirium tremens and the other was put to death as a measure of public safety.

One of the survivors, John Adams, remembering his early Christian training, established the principles of the Christian religion so firmly in this peculiar community that the almost unknown island in the South Seas became a conspicuous example of an earthly paradise.

This community, maintaining its essential characteristics, still occupies Pitcairn and Norfolk Islands. Its members carry on a constant correspondence with

relatives and friends in England. Many photographs of the islanders, reproduced in this book, represent a people prepossessing in appearance and apparently comfortable and prosperous.

Lettres Persanes, Les (Persian Letters), by Montesquieu, were at first published anonymously in 1721. The book is a piquant satire on French society during the eighteenth century, its manners, customs, oddities, and absurdities being exposed through the medium of a wandering Persian, who happens to find himself in Paris. Usbek writes to his friends in the East and in Venice. The exchange of letters with his correspondent in the latter city has for its object to contrast two centres of European life with each other and with Isphahan, the centre of social life in Persia. But Montesquieu is not only a keen and delicate observer of the fashionable world,—some of his dissections of the beaux and belles of his time remind one of Thackeray,—but he touches with firmness, though with tact and discretion, on a crowd of questions which his age was already proposing for solution: the relations of populations to governments, laws, and religion; the economic constitution of commerce; the proportion between crimes and their punishment; the codification of all the laws of the various provinces of France; liberty, equality, and religious toleration. These questions were particularly menacing at the time the author wrote, and the skill with which he stated them through the mouths of his Persians had something to do with their ultimate settlement. The portraits of different types in the 'Lettres,' sketched with apparent carelessness, would not be out of place in the gallery of La Bruyère; they are less austere, but they reveal more force and boldness. The work is, unfortunately, disfigured by many scenes that are grossly immoral; and this fact had as much to do with its extraordinary success as its pictures of ideal social virtues. Its mysterious and incomplete descriptions of Oriental voluptuousness delighted the profligates of the Regency. To the *philosophes* and skeptics of the time, also, the 'Lettres' showed that Montesquieu was one of themselves; and they were happy to have an opportunity of laughing at the Christian religion, while pretending to laugh at the Mohammedan.

Still, if the objectionable portions of the 'Lettres Persanes' were removed, there would yet remain enough matter to furnish a volume at least as wise as Bacon's Essays, and far more witty.

The Life and Pontificate of Leo the Tenth, by William Roscoe. (2 vols., 1868.) This work is a natural sequel to its author's 'Life of Lorenzo de' Medici,' which made his reputation. It was translated into French (1808), German (1818), and Italian (1816-17). Though the Italian version, Count Bossi's, was placed on the Index Expurgatorius, 2,800 copies were sold in Italy. The work was severely criticized by the Edinburgh Review for an affectation of profundity of philosophy and sentiment, and for being prejudiced against Luther. On the whole, however, it is one of the best works on one of the most fascinating and instructive periods of human history, containing not merely the biography of Leo but to a large extent the history of his time; describing not only Cæsar Borgia and Machiavelli, but Wolsey, Bayard, and Maximilian. It was the first adequate biography of Leo X.; and its attempt to prove him widely influential in the promotion of literature and the restoration of the fine arts, as well as in the general improvement of the human intellect that took place in his time, is certainly successful.

Reference, Works of. The chief encyclopædias falling under this head, which are still of interest to readers, begin with a work projected by Ephraim Chambers, under the title, 'Cyclopaedia; or, an Universal Dictionary of Art and Sciences, containing an Explication of the Terms and an Account of the Things signified thereby in the several Arts, Liberal and Mechanical, and the several Sciences, Human and Divine.' It came out in London, 2 vols. folio, 1728, with a dedication to the King. It imitated an earlier London work, by John Harris, the first secretary of the Royal Society, of which the title was 'Lexicon Technicum; or, An Universal English Dictionary of Arts and Sciences,' 1 vol. folio, 1220 pages, 1704. This was the first alphabetical encyclopædia written in English. It attempted an account of the arts and sciences, but omitted antiquities, biography, poetry, and theology; and dealt only with the terms of ethics, grammar, logic, metaphysics, and rhet-

oric. It was reprinted in 1708, and a second volume of 1419 pages was added in 1710. It was long very popular, and prepared the way for other works. That of Chambers added ethics, grammar, logic, metaphysics, poetry, politics, rhetoric, and theology. It was a work judiciously, honestly, and carefully done, and long held popular favor. It sold no less than five editions, 1739-52. A Supplement came out in 1753, 2 vols. folio, 3307 pages. Abraham Rees made a revised and greatly enlarged edition, 1778-88, 2 vols. folio, 5010 pages, 57,000 articles, and 159 plates. The famous French 'Encyclopédie' (Vide 'Synopses,' page 160) grew out of a plan to reproduce Chambers's work in a French translation.

But the great successor to Chambers was the 'Encyclopædia Britannica,' which "digested into distinct treatises or systems," 45 in number, the arts and sciences analyzed in Chambers into 47 "divisions of knowledge"; and which gave in addition numerous separate articles on many of the terms occurring in the treatises. A printer, William Smellie, was the editor, and the writer also of the larger part of the work. Published at Edinburgh, in numbers, beginning with December 1768, it was completed in 1771, 3 vols. quarto, 2670 pages, and 160 plates. The second edition came out 1777-84, 10 vols., 8595 pages, and 340 plates. The addition of biography and history was now first made, constituting this edition "an encyclopædia not solely of arts and sciences, but of the whole wide circle of general learning and miscellaneous information" (Quarterly Review, cxiii. 362). The successive editions of the Britannica since the second have been: 3d, 1788-97, 18 vols., 14,579 pages, and 542 plates; 4th, 1801-10, 20 vols., 16,033 pages, 581 plates; 5th, 1817, 20 vols., 16,017 pages, 582 plates. Constable, who had bought the chief interest in 1812, brought out a Supplement in 6 vols., 4933 pages, 125 plates, 1816-24. The 6th edition had been completed in 1823, when Constable failed in 1826, and the work became within a short time the property of Adam Black, whose house have published these editions: the 7th, 1830-1842, 21 vols., 17,101 pages, 506 plates; the 8th, 1853-61, 21 vols. and Index vol., 18,106 pages, 402 plates, and many wood-cuts in the text; and the 9th,

1875-89, 24 vols. and Index vol., with many plates and very many wood-cuts. At one time—namely, in the beginning of the present century—the 'Britannica' commended itself to George III. as a publication calculated "to counteract the tendency of that pestiferous work," the French Encyclopædia. In our day it is engaged neither in attack nor defense of the articles of the political or the religious creeds. In the strife of opinions "the encyclopædia is not called upon to take any direct part. It has to do with knowledge rather than opinion, and to deal with all subjects from a critical and historical rather than a dogmatical point of view. It cannot be the organ of any sect or party in science, religion, or philosophy." (Preface to the 9th edition.) Besides the highly authoritative treatises on the natural and the intellectual sciences, the 'Britannica' in its ninth and latest edition is specially distinguished for its histories of the literatures of the whole world, and its articles on Biblical Criticism, Theology, and the Science of Religion.

Brockhaus's 'Conversations Lexikon,' a German popular encyclopædia, was first published in six volumes (1796-1808). It was from the first a popular work, as its title indicates: designed to give such information as one feels the need of in daily intercourse with the world,—the original meaning of "conversation." The 'Conversations Lexikon' was addressed to the educated public of Germany, not to the learned, and it attained great popularity; no other work of the kind was ever so frequently copied, translated, or imitated; the first 'Chambers' was the tenth 'Brockhaus' translated and abridged with some additions. The 14th edition of 'Brockhaus' was completed in 1895, 16 volumes of about 1,000 pages each, with plentiful illustrations, plain or in colors, also elaborate maps, plans of cities, etc. Not only the geography and the history of all the countries of the world are adequately treated, but also the biography and the literature of each, with a fullness hardly equaled in the encyclopædias of the countries themselves. For example, the partiality of 'Chambers' for Scotch notabilities is well known; yet in many instances a far more accurate and satisfactory account of the writings of

Scotch men of letters is found in 'Brockhaus' than in 'Chambers.'

Another popular German encyclopædia is Meyer's 'Konversations Lexikon,' Brockhaus's most formidable competitor. It is a noble competition that these two encyclopædias have carried on since 1860, when Meyer's first appeared; the effort of each has ever been to win the palm of superiority by introducing new features of solid value, rather than by resorting to tricks to win popularity. All the resources of art are availed of to beautify the volumes with exquisite colored plates of natural-history objects and the like; yet in this is seen no pandering to vulgar taste for mere pictures, but, on the contrary, a serious purpose to bring art into the service of science: no encyclopædias published in the United States can compare in this respect with Meyer's, or even Brockhaus's. And in the letterpress the same conscientious effort "to promote general mental improvement by giving the results of research and discovery in a simple and popular form without extended details," is visible on every page. The fifth edition of 'Meyer' was completed in 1897, when the 17th volume was published: it contains 10,000 figures in the text, and 1,000 full-page and two-page pictures, maps, etc. It must be added that while subjects are treated in simple and popular style in the body of the text, very full technical details are given, in "inserts" appended to every title of importance in science and art; for example, the title 'Spinning' has eight pages inserted, describing with figures the different kinds of spinning-machines. Thus the work is serviceable even to the technologist and the expert.

What is now known as 'Chambers's Encyclopædia' began to be published in 1860, when its first volume appeared; not until 1868 was the last volume published. The number of volumes has continued to be the same in the two revised editions issued since that time; namely, ten in octavo form. The first edition of 'Chambers' was "founded" on the 10th edition of the German popular encyclopædia of Brockhaus; that is, it was largely a translation and adaptation of the articles in that work, with additions of matters relating to the United Kingdom, Scotland in particular. The second edition, completed in

1874, was still largely an adaptation of Brockhaus; but the third edition, completed in 1892, is an original and independent compilation, the articles written by eminent British and foreign scholars expressly for the work. All the important subject-matters of science, history, art, philosophy, religion, etc., are treated with all needful thoroughness, yet with the minimum of scholastic technicality. It is the model of a popular encyclopædia: concise, exact, easily understandable; with a sufficiency of illustrations and maps of countries, and plans of noted cities.

The 'International Cyclopædia,' 15 vols., latest revision 1898, is a thoroughly revised reproduction of the 1874 edition of Chamber's Encyclopædia, with additions of American matter and notices of some of the more important historical occurrences and scientific discoveries of the last twenty-five years, together with many biographies of living persons.

Appleton's 'New American Cyclopædia' began to be published in 1857; the last volume, the sixteenth, appeared in 1863. Its editors-in-chief, George Ripley and Charles A. Dana, were also editors-in-chief of the revised form of the work, 'The American Cyclopædia,' 16 vols., 1873-76. There has been no general revision of the work since that time. The publishers of the 'American Cyclopædia' have since 1861 published the 'American Annual Cyclopædia,' designed to record the progress of science and the arts, and the world's history from year to year, and to serve as supplements to the 'American Cyclopædia.' It is in the same form as that work, octavo, and comprises about 800 pages per volume.

'Johnson's New Universal Cyclopædia' first appeared in 1874-77, in four imperial octavo volumes. It was especially strong in the departments of natural science—physics, chemistry, mechanics, etc.,—and American gazetteer matter. In its later form, 'Johnson's Universal Cyclopædia,' 1893-95, 8 vols., with a change of publishers, the work was thoroughly revised, by a corps of thirty-six editors, under the direction of Charles Kendall Adams, LL.D., assisted by eminent European and American specialists.

The 'Grand Dictionnaire Universel' of Larousse, in sixteen folio volumes of about 1,500 pages each, began to be

published in 1864, and was completed in 1878. Since then two supplementary volumes have been issued. In the departments of natural science, mathematics, and the fine and the useful arts, 'Larousse' is very full: the articles on the literary men of France and Italy and their works would seem to meet every reasonable requirement; the writers of other countries receive less adequate treatment. In this respect 'Larousse' is far inferior to the German 'Conversations Lexika.' Nevertheless the 'Grand Dictionnaire Universel' is a splendid monument to the learning and the indomitable energy of its founder, Pierre Larousse.

'Men and Women of the Time' is a dictionary of living notabilities of all countries; the latest edition is very recent. It is an English publication, and obviously of indispensable utility. A similar work in French is Vapereau's 'Dictionnaire des Contemporains.' The English work is revised at intervals of about ten years; the French at longer intervals.

Among the notable annual works of reference, belonging to the same class as Appleton's 'Annual Cyclopædia,' is 'Hazel's Annual,' a volume which gives a brief summary of the political and economic conditions of all countries; notable events of their history for the year; the year's necrology; record of the year's progress in science, art, literature, etc.

The 'Statesman's Year-Book,' also an English annual, is devoted wholly to the govermental conditions of the countries of the world, and gives the *personnel* of the several monarchies, republics, and other States, their statistics of population, commerce, production, and industry, finance, army and navy establishments, internal communications, education, etc., compiled from official returns: it is a work of unquestioned authority.

The 'Library of American Literature,' compiled and edited by Edmund Clarence Stedman and Ellen Mackay Hutchinson, comprises eleven volumes of about 600 pages each, published 1887-91. It gives, by means of selections from the works of the more noteworthy writers, a general view of American literature, from its beginnings to the present time. The selections are representative, and are made with judgment; and no attempt is made to gather in every book written

in America during the period since the beginning of the 17th century. The reader is thus saved from having thrust upon him much trivial and ephemeral matter; and the selections are of such volume and compass as to present a fairly adequate specimen of each author's style and mode of thought. This principle of selection is happily likened, by the editors in their preface, to the law of selection which should govern in the formation of a national gallery of fine art, designed to show the development of art from age to age. Here we have presented to us the whole history of our literature: the changes of topic and style, the rise of learning, imagination, and creative power, resulting finally in a true home-school of authorship. Appended to the last volume are short biographies of all the authors represented in the work.

'Appleton's Cyclopædia of American Biography,' edited by James Grant Wilson and John Fiske, was published in six volumes of about 750 pages each, from 1886 to 1894. The "American" in its title is employed in the most comprehensive sense, relating to North, South, and Central America and the adjacent islands; hence it is a biographical dictionary not only for the United States, but also for Canada and for the Spanish-American, Portuguese-American, and other countries of this hemisphere. The biographies are of contemporaries as well as of men of former times; and the names of men of European birth and residence who have had any prominent part in the history of America, are included,—as Columbus, Berkeley, Lafayette, Whitefield.

The 'Dictionary of American Authors,' edited by Oscar Fay Adams, is the successor of the same editor's 'Handbook of American Authors,' published in 1884; the new work appeared in 1897. It comprises, in one volume of 450 pages, the names and titles of works of more than 6,000 writers in every department of literature, whether famous or obscure. The fulness of the information given in this work is equaled by its really exemplary accuracy.

Novum Organum, The, by Francis Bacon. The 'Novum Organum,' or 'New Method,' forms the second part of Lord Bacon's great philosophical work entitled 'Instauratio Magna,' 'The Great

Restoration) of Science. The first part, entitled 'De Augmentis Scientiarum,' is an extension of the previous work on the Advancement of Learning. The third part is the 'Historia Naturalis.' The 'Novum Organum' contains the outlines of the scientific or inductive method; viz., that of proceeding from facts to general laws, instead of inferring facts from assumed general principles which have never been proved. This latter, the philosophical and metaphysical method, was repudiated by Bacon, and together with the "superstitions" of theology, was declared to have no place in the new learning. The 'New Method,' therefore, is an attempt at an interpretation of nature from direct observation. "Nature," says Bacon, "we behold by a direct ray; God by a refracted ray; man by a reflected ray." At the beginning of the 'Novum Organum' we read this first of the series of 180 Aphorisms of which its two books consist: "Man, the minister and interpreter of Nature, can do and understand only so much as he has observed in her: more he can neither know nor do." As obstacles to correct observation and inference from nature, he mentions the four kinds of "Idola," or preconceptions which prejudice the mind at the outset and which must therefore be removed: the Idola Tribus, or the misconceptions growing out of our nature as man; the Idola Specus, those growing out of our individual or peculiar nature or surroundings; the Idola Fori, misconceptions imbibed through common speech and opinions leading to much idle controversy; and finally the Idola Theatri, or fables and fictions of tradition that continue to be sources of error. He refers contemptuously to the Greek Sophists, and quotes the prophecy of the Egyptian priest concerning the Greeks: "They are always boys: they have neither the age of science nor the science of age."

The second part begins with the Aphorism, "It is the work and intention of human power to generate and superinduce a new nature or new natures upon a body already given: but of a nature already given to discover a form or a true difference, or a nature originating another nature (naturam naturantem) or a source of emanation, this is the work and intention of human learning." The study of forms is therefore the object of the new method; and the

remainder of the work is devoted to illustrating, particularly by observations of the action of heat, the true mode of making and comparing observations of natural occurrences. In conclusion the author refers to man's fall from a primitive state of innocence and his loss of his dominion over nature. This is however capable of restoration first by religion and faith and then by the arts and sciences. For labor is not always to be a curse, but man shall "eat his bread in the sweat of his brow," not indeed in vain disputation and idle ceremonies of magic, but in subduing nature to the uses of human life.

Greek Studies, a series of essays by Walter Pater (1892), are concerned with some of the most beautiful and uncommon aspects of Greek thought and art. The first two essays on 'Dionysus: The Spiritual Form of Fire and Dew,' and on 'The Bacchanals of Euripides,' treat of the mystical significance of the vine, of the religion of the grape as a cult,—subtle, far-reaching, and mysterious as Nature herself. The essay on the 'Myth of Demeter and Persephone' goes back likewise to the great natural source of the magnificent worship of earth and its revolving seasons. 'Hippolytus Veiled' is a study from Euripides. The remaining essays are devoted to Greek art, the heroic age, the age of graven images, to the marbles of Ægina, and to the age of athletic prize-men.

Pater's treatment of these subjects is remarkably subtle and sympathetic. His peculiar gift of insight into the spirit of a great dead age here finds full manifestation. In no other of his writings is the style more perfectly adapted to the subject-matter; polished, chastened, chiseled, it resembles in its symmetry and beauty a monument of Greek sculpture.

Jowett Benjamin, M. A., D. D., LL.D.,
MASTER OF BALLIOL COLLEGE, OXFORD. By Evelyn Abbott and Lewis Campbell. (2 vols., 1897.) A work exceptionally rich in personal interest and in Oxford interest during nearly sixty years (1836-93.) Born April 15th, 1817, and a student at St. Paul's School 1829-36, young Jowett won a scholarship in Balliol College, Oxford, in 1835; and from 1836 to the close of his career remained at Oxford. While yet an undergraduate

he won a Balliol Fellowship, 1838, achieving thus early rare distinction as a scholar. In 1842 he became a Balliol tutor, and also an ordained clergyman. He was an Examiner of Classical Schools in 1849, and again in 1853. In 1854 the death of the Master of Balliol gave him a chance to be elected to the position, as beyond question the ablest of Balliol tutors, and an eminent university man; but the more conservative party among the Fellows defeated him by a single vote. He served the same year as a member of the Commission on Examinations for the Indian civil service, and wrote their elaborate report. He published, in June 1855, his remarkably bold and thoughtful commentary on Thessalonians, Galatians, and Romans, with special dissertations which greatly stirred public interest. The same year Lord Palmerston's government appointed him Regius Professor of Greek, with, however, only the nominal salary of £40. He was obliged to add his new duties to those of tutrship, and to figure as the most eminent scholar of his college, and an educator second to none at Oxford, not given a decent support. Jowett accepted his Greek chair as more to his mind than any other "except one of theology." But influences adverse to him on account of the broad views expressed in his 'Commentary' were at work. A favorable review of the book was stopped in the Times office by these influences after it had been put in type, and even the beggarly Greek position would have met the same fate if it had come on a little later. An accusation of heresy against Jowett was brought before the Vice-Chancellor, and the indignity put upon him of being summoned to appear and anew sign the Thirty-nine Articles. It was assumed that he would not, but he did it, and taking up the duties of his Greek chair began lectures on Plato's 'Republic,' which he called "the greatest uninspired writing." Though practically unpaid, he made the lectures free, and for many years made them a great success. "I often think," he said, "that I have to deal with the greatest of all literatures." The sharp attacks made upon him caused a rapid sale of his book, and he gave great labor to its revision for a second edition, and it came out in the summer of 1859, much enlarged and in great part rewritten. The Times

now published his friend Arthur P. Stanley's review of it. But the period of disfavor with conservatism upon which he had entered, and which specially found expression in the repeated defeats until February 17th, 1865, of all effort to provide pay for his brilliant labor in the Greek professorship, was made greatly darker in 1860-65 by the storm which arose over the publication of 'Essays and Reviews.' In 1863 a prosecution of Jowett on account both of his 'Commentary' and of his 'Essay' was set on foot, but only to collapse upon being pressed. Two years later, the scandal of a great scholar at Oxford brilliantly discharging the duties of a professorship of Greek for ten years with hardly any salary came to an end. The next three years, 1865-68, saw liberal measures carried in Balliol councils, and great advances made. In 1869 Jowett was appointed preacher to the college. The next year, June 1870, brought a vacancy in the Balliol Mastership. A plan for a second 'Essays and Reviews' volume was earnestly pressed by Jowett in 1869 and 1870, but not finally executed. In February 1871, the earliest four-volume edition of Jowett's 'Plato' appeared. The second edition, with very great improvement of the translation and large additions to the introductions, came out in 1875. The final edition, constituting Jowett's *magnum opus*, was published in 1892, with the perfected work in notes and dissertations, the matter and style of which are the author's lasting claim upon a high place in the literature of the century. From Plato, Jowett in 1871-72 went on to the translation of Thucydides, which appeared in 1881, and to a translation of Aristotle's 'Politics,' which was published in 1882. A work on the life of Christ had a place in his plans almost to the end of his life, but he did nothing towards it. His idea was that the life of Christ should be written "as a history of truths, to bring the mind and thoughts of Christ a little nearer to the human heart, in the spirit, not in the letter"; and this he thought might be the work of another generation in theology. In 1882 Jowett became Vice-Chancellor of the university, and held the office four years. It was his final recognition as the foremost of Oxford educators. His 'Life' is exceedingly rich in indications of character, in penetrating thoughts on a great variety

of themes, in sagacious independent criticisms, and in reminiscences of Oxford and of English culture during sixty years, which will long give it a high place among books of the century.

Tales from Shakespeare, by Charles and Mary Lamb. This modest volume, which was to prove Charles Lamb's first literary success, was written at the desire of William Godwin, as one of a series of children's books published by him. It consists of the plays of Shakespeare transposed into narrative form,—the comedies by Mary Lamb, and the tragedies by Charles, and preserving as far as possible the original language of the poet's blank verse. Prepared for children, its entire simplicity proved an added charm for readers, young and old. The scholarship and literary taste of its authors, meanwhile, could but produce not a mere prose version of the plays for juvenile amusement, but a critical introduction to the study of Shakespeare, in the finest sense.

Collegians, The, by Gerald Griffin. As a teller of Irish stories, Griffin takes his place with Carleton, Banim, and Miss Edgeworth. Boucicault's famous play 'The Colleen Bawn' was based on this tale, which was published in 1828. Not many years later the broken-hearted writer entered a convent, where he died at the early age of thirty-seven, under the name of Brother Joseph. The incidents of the book are founded on fact, having occurred near Linerick, Ireland. The story is one of disappointed love, of successful treachery, broken hearts, and "evil fame deserved"; but in the end virtue is rewarded. Like most other novels of its period, it is diffuse and over-sentimental; but it is likely to live for its faithful delineation of Irish character at its best—and worst.

Lazarillo de Tormes, by Diego Hurtado de Mendoza. This "picaresque" novel was first published in 1553, but was written when the author was a student at Salamanca (1520-23). Mendoza's authorship has been questioned, and it has been attributed to Juan de Ortega, and to certain bishops, who are said to have composed it on their way to the Council of Trent. Still, the probabilities are all in favor of Mendoza, and it is the work upon which his literary fame chiefly rests.

The hero is a young rogue who begins his career as guide to a rascally blind beggar. The beggar ill-treats him, and he avenges himself cruelly but comically. He then passes into the service of a priest, a country squire, a "pardoner," a chaplain, and an alguazil. The author leaves him in the position of town-crier of Toledo. The story opened the way for the *novela picaresca*, i. e., the novel of thieves, to which we owe 'Guzman d'Alfarache' and 'Gil Blas'; and is one of the best of its kind. The author shows his originality by breaking away from the magicians, fairies, knights errant, and all the worn-out material of the Middle Ages, and borrowing his characters from the jovial elements to be found in the shady side of society. All his characters, as well as the hero, are vagabonds, beggars, thievish innkeepers, knavish lawyers, or monks who have become disreputable; and all throb with intense life in his brisk and highly colored narrative. Every episode in Lazarillo's checkered existence is a masterpiece of archness and good-humor. The work, which created an epoch in the history of Spanish prose, is, unfortunately, unfinished: the author, having apparently become a little ashamed of this offspring of his youth, refused to complete it. A second part was added by De Luna, a refugee at Paris, in the following century; but it is far from having the qualities of Mendoza's fragment.

Les Misérables, by Victor Hugo, appeared April 3d, 1862. Before publication it was translated into nine languages; and its simultaneous appearance at Paris, London, Brussels, New York, Madrid, Berlin, Saint Petersburg, and Turin, was a literary event. It has since been translated into twelve other languages. Hugo's first novel since his great mediæval romance 'Notre Dame de Paris,' published thirty-one years earlier, 'Les Misérables' is a story of the nineteenth century. It gives a comprehensive view of Paris, and discloses the author's conception of the present time, and his suggestions for the future. Though a novel with a purpose, it is questionable whether the poet's feeling for the ideal and picturesque does not exceed the reformer's practical sense and science. 'Les Misérables' is often

criticized for lack of unity and careless arrangement of its abundant matter; but its enormous knowledge of life and history, and its imaginative power, give it an irresistible fascination. The central figure of the five books which compose the story is Jean Valjean, a simple hard-working peasant, who, stealing a loaf of bread for his sister's starving children, is arrested and condemned to the galleys for five years, a punishment lengthened to nineteen years by his attempts to escape. Cruelty and privation render him inert and brutish; and on his release the convict begs in vain, till the Bishop of D—— takes him in and gives him food and shelter. The aged Bishop is a saint, shaping his life in literal obedience to the divine commands; but in return for his kindness, Valjean steals his silver and escapes in the night. When the police bring the culprit back, the Bishop saves him by declaring that the silver had been a free gift to him. Touched to the heart, Valjean henceforth believes in goodness and makes it his law. His future life is a series of self-sacrifices, resulting in moral growth. He becomes in time a rich manufacturer, mayor of his town, and a noted philanthropist. Among other good deeds, he befriends Fantine, a grisette abandoned by her lover, and forced into a life of degradation to support her child. Fantine dies just as Valjean is arrested by Javert, an implacable detective who has recognized the ex-convict. Valjean temporarily evades him, but wherever he goes, Javert ferrets him out. Finally to save another man mistaken for him, Valjean surrenders himself and is returned to the galleys. He escapes, and rescues Fantine's child, little Cosette, from the cruel Thénardiers, sordid inn-keepers to whom her mother had intrusted her. She grows up a beautiful, loving girl, the solace of his life, and for her sake he accomplishes his supreme sacrifice. Marius, a worthy young man, falls in love with her. Valjean arranges the marriage, conceals her ignoble birth, and provides for her future. But Marius misjudges him, and believes him guilty of unworthy conduct; and for Cosette's sake, the old man leaves her. But he cannot live without her; and when Marius learns his mistake, discovers that he owes his life to Valjean, and hurries to him with Cosette, the patient

hero is dying. In this complicated history, which involves many characters, chiefly types of the poor, the unfortunate, and the vicious of Paris, certain passages stand out with dramatic intensity; among them being the famous chapter of the battle of Waterloo; the description of the Paris sewers, through the intricacies of which Jean Valjean flees with wounded Marius; and of the defense of the barricade, where Gavroche, the best existing study of a Paris gamin, gathers bullets and sings defiantly as he meets death. The place of *'Les Misérables'* is in the front rank of successful romantic fiction.

Red as a Rose is She, by Rhoda Broughton. This commonplace love-story is very simply told. The scene is laid in Wales. The heroine, Esther Craven, promises to marry Robert Brandon, "to keep him quiet," though caring much less for him than for her only brother. But on a visit she meets the heaven-appointed lover, and notwithstanding her engagement the two at once fall in love. Interested friends, who do not approve the affair, plot and bear false witness to break it off. Esther confesses to Brandon her change of feeling, and he is man enough to release her. Then ensues a period of loneliness, misunderstanding, and hardship for the heroine, whose character is ripened by adversity. When happiness once more stands waiting for her, she has learned how to use its gifts. The story moves quickly, and is entertaining.

The Goldmakers' Village, by Johann Heinrich Zschokke. Like the other works of Zschokke, this is renowned for its graphic description of natural scenery, its precise delineation of society and exact portraiture of the class of which it treats, as well as for its moral, philanthropic, and beneficial tendency. Its English equivalent may be found in the charming tales of Mary Howitt. Oswald, the Swiss soldier, "returning from the wars," finds his native village of Goldenthal sunk into the depths of misery and degradation; its inhabitants lazy, shiftless, hampered with debt, frequenters of public houses, lost to all sense of moral responsibility. He devotes himself to the amelioration of their condition; in which, by the help of the lovely Elizabeth, the miller's daugh-

ter and then his wife, he is successful: so developing the various sources of comfort and improvement; so exemplifying by practical illustration the multiplied methods by which a patriot of philanthropy may serve the best interests of his fellow-citizens and country, that in the end he is rewarded by seeing the home of his youth on a par with the best organized, best conducted, and best credited villages of the community, and the "Goldenthalers," from being a synonym to their neighbors for all that is worthless, at length known and honored as the "Goldmakers," for the thrift which changes everything it touches into precious metal. Although the precise locality of the "Goldmakers' Village" cannot be found, yet it is to be feared that many an obscure locality can be discovered where, in many points, the picture can be matched, and where the benevolent enterprise of another Oswald is equally necessary.

Last Athenian, *The* ("Sidste Atheneren"), by Viktor Rydberg (1880), translated from the Swedish by W. W. Thomas in 1883. The scene of the novel is laid in Athens in the fourth century of our own era; and deals with the inner dissensions of the Christian church, the struggles and broils of the Homoiousians and Athanasians, and the social and political conditions involved in or affected by these differences. The corruption of the upper classes, the lingering power of the old religion of Greece, the strange mêlée of old and new philosophies and erratic social codes, are presented by the introduction of many types and individuals. But a confusing multiplicity of interests and characters interferes with a clear view. The stage is too crowded. The parts of the plot are woven together about the love-story of Hermione, daughter of the philosopher Chrysanteus, and a young Athenian of the degenerate type, who from a promising youth passes into the idle and heartless dissipation of the typical Athenian aristocrat. Influenced by divided motives, he makes an attempt to regain his moral standing, and does regain Hermione's confidence; but on his wedding night, he is killed by the lover of a young Jewish girl whom he has betrayed and deserted. The famous historic figures of the epoch are all introduced into Rydberg's picture,—emperors and bishops, political

schemers and professional beauties, soldiers and merchants, princes and beggars. Even St. Simeon Stylites on his pillar is painted in all his repulsive hideousness of saintly squalor. A pretty interlude to the development of the story is afforded by several charming interpretations of the old legend of Narcissus and the Echo.

Life and Letters of Lord Macaulay, *The*, edited and arranged by his nephew, Sir George Otto Trevelyan (1876), is recognized as a biography of whose excellence English literature may boast. From the great historian's correspondence, private memoranda, and original drafts of his essays and speeches, and from the recollections of friends and relatives, the author has produced a model book. Macaulay's untiring patience of preparation, the tireless labor expended in collecting materials, his amazing assiduity in arranging them, his unequalled memory, and his broad popular sympathies, are sympathetically described, and reveal to us the most distinguished, progressive, industrious, able, versatile party leader of the first half of this century. The genuine honesty and worth of his character, and his brilliant scholarship, are as evident as his limitation in the fields of the highest imagination. Throughout the book Trevelyan suppresses himself conscientiously, with the result that this work ranks among the most faithful and absorbing biographies in English.

Phases of Thought and Criticism, by Brother Azarias, of the Brothers of the Christian Schools (Patrick Francis Mullany). A book of search for the ideal in thought, with special reference to the cultivation of religious sentiment on the basis of the Catholic faith. The writer states the principles for which he contends, and what may be called the logic of spiritual discernment, and then makes an application of them in very carefully executed studies of the 'Imitation' of À Kempis, 'The Divina Commedia' of Dante, and the 'In Memoriam' of Tennyson. These three studies show the author at his best, as an ardent traveler on "the road that leads to the Life and the Light." The last of the three is the most elaborate; and in it the zealous expounder of spiritual method "watches a great modern poet wrestling with the problem of

bridging the chasm which yawns between agnosticism and Christianity."

My Schools and Schoolmasters, by Hugh Miller (1854), is one of the most delightful of autobiographies as far as it goes. (It stops with Miller's assumption of the editorship of the Edinburgh Witness in 1840—after which he was teacher rather than pupil.) The author desired it to be regarded as "a sort of educational treatise, thrown into the narrative form, and addressed more especially to workingmen"; but men and women of all classes find it good reading. For seventeen years covered by this volume, he worked at the trade of stone-mason,—though he had been carefully educated by his two uncles, and possessed an extensive knowledge of English language, history, and literature,—spending his spare time in geological research and in reading. His remarkable powers of observation he must have developed early: he speaks of remembering in later life things that only a sharp eye would have noted, as far back as the end of his third year. Having disposed of his parents' biography in the first chapter, the work narrates his earliest recollections of his own life, his school days, his youthful adventures, the awakening of his taste by one of his uncles for the study of nature, his first attempts at authorship, visits to the Highlands, choice of a trade, moving to Edinburgh, religious views, illness, receiving an accountantship in a branch bank at Cromarty, marriage, the death of his infant daughter, etc. It abounds in stories, interesting experiences, keen observation of natural objects, and anecdotes of prominent men,—all in an admirable style.

Patrins, by Louise Imogen Guiney, is a collection of twenty short essays on things of the day, with one disquisition on King Charles II. The little papers are called 'Patrins,' from the Romany word signifying the handfuls of scattered leaves by which the gypsies mark the way they have passed; Miss Guiney's road through the thought-country being marked by these printed leaves. The essays are distinctly literary in form and feeling; the style is grace itself; the matter airy yet subtle, whimsical and quite out of the common. 'On the Delights of an Incognito,' 'On Dying as a Dramatic Situation,' 'An

'Open Letter to the Moon,' 'A Bitter Complaint of an Ungentle Reader,' are some of the fantastic and alluring titles. The essayist owns the artistic soul, and finds 'A Pleasing Encounter with a Pick-pocket' pleasing, not because the pick-pocket was marched off by a policeman, as would be satisfactory to the ordinary victim of his cleverness, but because he displays such ability in eluding that fate that the despoiled one applauds him as a fellow-artist. 'The Great Playground' is a charming paper on out-of-doors; full of the gipsy love of freedom, which is almost greater with the author than her love of books, of dogs, or of old things. 'An Inquirendo into the Wit and Other Good Parts of his Late Majesty King Charles the Second' attempts for the Merry Monarch what Froude attempted for Henry VIII. The piece is in the form of a dialogue between a holder of the generally accepted view of the Second Charles's character, and a devoted admirer of that sovereign, who wears a sprig of green in his hat on the anniversary of the Restoration, and feeds the swans in St. James's Park, because his Majesty once loved to do so. This apologist considers Charles II. as the last sovereign with a mind; and for that merit, he can find it in his heart to forgive much to that cynical and humorous gentleman.

Nelson, The Life of, by Captain A. T. Mahan. This monumental biography is a sort of supplement to the author's 'Influence of Sea-Power.' He considers Lord Nelson as "the one man who in himself summed up and embodied the greatness of the possibilities which Sea Power comprehends,—the man for whom genius and opportunity worked together, to make the personification of the navy of Great Britain the dominant factor in the periods hitherto treated." Earl Nelson arose, and in him "all the promises of the past found their finished realization, their perfect fulfillment." Making use of the materials of the many who have written biographies of this fascinating personality, and even richer materials that came into his possession, it was Captain Mahan's object "to disengage the figure of the hero from the glory that cloaks it." His method is to make Nelson "describe himself, tell the story of his own inner life as well as of his external actions." He therefore extracts

from the voluminous correspondence extant passages that enable him "to detect the leading features of temperament, traits of thought and motives of action, and thence to conceive within himself, by gradual familiarity even more than by formal effort, the character therein revealed." In the same way as he thus reproduces his individuality, so he treats of his military actions; showing not merely what he did, but also the principles that dominated him throughout his life. The author's logical faculty stood him in good stead in thus concentrating documentary evidence to bear on mooted points, and he most skillfully unravels tangled threads. At the same time his vivid and richly embroidered style, combined with just the right degree of dignity, makes his presentation of mingled biography and history as interesting as a romance and as satisfying as history. The two stately volumes are adorned with numerous portraits and engravings, and with maps and plans explanatory of the battles and engagements described.

American Conflict, The, by Horace Greeley. This history is not restricted to the period of armed conflict between the North and South in the sixties; but purports to give, in two large volumes, an account of the drift of public opinion in the United States regarding human slavery from 1776 to the close of the year 1865. The most valuable feature of this history is the incorporation into it of letters, speeches, political platforms, and other documents, which show authentically and beyond controversy the opinions and dogmas accepted by political parties and their chiefs, and approved by public opinion North and South; as the author justly remarks, nothing could so clearly show the influences of slavery in molding the opinions of the people and in shaping the destinies of the country. Thus the work is a great magazine of materials for the political history of the United States with regard to slavery; and whatever judgment may be passed on its author's philosophy of the great conflict, the trustworthiness of his volumes, simply as a record of facts and authentic declarations of sectional and partisan opinion, is unquestionable.

The Oxford Reformers of 1498: JOHN COLET, ERASMUS, AND THOMAS MORE: A history of their Fellow-Work,

by Frederic Seebohm. (1867, 1887.) A work not designed to offer biographies of the persons named, but to carefully study their joint work at Oxford. John Colet, a son of Sir Henry Colet, a wealthy merchant who had been more than once Lord Mayor of London, and was in favor at the court of Henry VII., had come home from study in Italy to Oxford in 1496; and, although he was not a Doctor, nor even a deacon preparing for full clerical dignity, he startled the conservatism of the church and the university by announcing a course of public free lectures on the epistles of Paul. It was a strikingly new-departure proceeding, not only in the boldness of a layman giving lectures on religion, but in new views to be brought out. What was called the New Learning, starting from study of Greek, or the world's best literature, was taking root at Oxford. Two men of note, Grocyn and Linacre, who had learned Greek, were working hard to awaken at Oxford interest in the study of Greek. And among the young students Colet found one, not yet of age, who showed the finest type of English genius. He was called "Young Master More." The fine quality of his intelligence was even surpassed by the sweetness of his spirit and the charm of his character. He was destined to be known as Sir Thomas More, one of the great historic examples of what Swift, and after him Matthew Arnold, called "sweetness and light." Colet was thirteen years older than More, but the two held close converse in matters of learning and humanity. They were Humanists, as the men of interest in all things human were called. Colet and More had been together at Oxford a year when a third Humanist appeared upon the scene in 1497, the year in which John Cabot discovered North America. This was Erasmus, who was already a scholar, after the manner of the time, in Latin. He came to Oxford to become a scholar in Greek. He was scarcely turned thirty,—just Colet's age,—and had not yet begun to make a great name. The story of the three men runs on to 1519, into the early dawn of the Lutheran Reformation. Colet becomes a Doctor and the Dean of St. Paul's Cathedral in London (1499), and on his father's death (1510), uses his inherited fortune to found St. Paul's School, in which 153 boys of any nation

or country should be instructed in the world's best literature, Greek as well as Latin; and not monkish church Latin, but ancient classical Latin. Colet declared that the "corrupt Latin which the later blind world brought in, and which may be called Blotterature rather than Literature," should be "utterly banished and excluded." Erasmus wrote a work ('On the Liberal Education of Boys.') Colet wrote a Latin grammar for his boys, by which he hoped they might be helped to "grow to perfect literature." It was in line with the new learning, that Erasmus edited, and secured the printing of, the New Testament in Greek, hoping it would lead, as it later did, to an English version. He said of "the sacred Scriptures: I wish these were translated into all languages, so that they might be read and understood. I long that the husbandman should sing portions of them to himself as he follows the plow, that the weaver should hum them to the tune of his shuttle, that the traveler should beguile with their stories the tedium of his journey." It was in the same humanist spirit that More wrote his 'Utopia,' published in 1516, and embodying the visions of hope and progress floating before the eyes of the three "Oxford Reformers." More was about entering into the service of Henry VIII.; and he wrote the introduction or prefatory book of the 'Utopia,' for the express purpose of speaking out boldly on the social condition of the country and on the policy of the King.

Judaism and Christianity, by Crawford Howell Toy, professor in Harvard University. (1890.) The sub-title of this valuable book modestly describes it as a sketch of the progress of thought from Old Testament to New Testament. The history opens with an introduction of less than fifty pages, as clear as it is condensed, on the general laws of the advance from national to universal religions. The rise of Christianity out of Judaism Professor Toy treats as a logical and natural instance of progress. He points out the social basis of religion, and analyzes and describes the growth of society, with its laws of advance, retrogression, and decay; the internal development of ideas, and the relation between religion and ethics. He then treats of the influence of great men; of the external conditions that

must modify a religion; of the general lines of progress; of the extra-national extension of a conquering religion; and of the universal religions, which he limits to three: Brahmanism, which has grown into Buddhism; Judaism, which has grown into Christianity; and the old Arabian faith, whose product is Islam. And the outlook is that as the great civilized and civilizing nations of the world, in whose hands are science and philosophy, literature and art, political and social progress, hold also to the tenets of Christianity, they will carry that faith with them and plant it wherever they go, but in a higher form than it now assumes.

In following the subject proper, Professor Toy begins with the period represented by the name of Ezra, examines the prophetic writings, and follows the literary development of the time as represented in the ceremonial and uncanonical books. The progress and variations of the doctrine of God and of subordinate supernatural intelligences, both good and evil; the Jewish and Christian ideas of the nature of man, his attitude towards God, his hopes of perfection, the nature of sin and righteousness; the inclusions of the ethical code of both Jew and Christian; the two conceptions of the kingdom of God; the beliefs respecting immortality, resurrection, and the new dispensation; and finally, an examination of the relation of Jesus to Christianity,—these occupy the remainder of the volume.

Mr. Toy concludes that both the Catholic and Protestant branches of Christianity have followed the currents of modern thought; that there is not a phase of science, philosophy, or literature, but has left its impress on the body of beliefs that control Christendom, yet that the person of Jesus has maintained its place as the centre of religious life. The tone of the book is undogmatic; and its fine scholarship, clearness of statement, and delightful narrative style, make it agreeable and instructive reading for the laic.

Memoirs of General W. T. Sherman, written by himself. (4th ed. 1891.) In this autobiography General Sherman tells the story of his life up to the time of his being placed on the retired list in 1884: a final chapter by another hand completes the story, and describes

his last illness, death, and funeral. Beginning with a genealogical account of his family, the work describes his boyhood, his appointment to and course at West Point, his assignment to a second lieutenancy in the Third Artillery, stationed in Florida, his experiences in California in 1846-50, his marriage in Washington to a daughter of Secretary of the Interior Ewing, in 1850, his resignation from the army in 1853, and engaging in business, law, and teaching; then comes the account in his own words of the part he played in the Civil War, which all the world knows. The tour in Europe and the East is dismissed in three short paragraphs. The whole is told simply, frankly, and in a matter-of-fact way, in English that is plain, direct, and forcible, if not always elegant. The famous "march to the sea" he describes in a business-like style, that, when supported by accomplished facts, is beyond eloquence. Sherman himself regarded it as of much less importance than the march from Savannah northward. The chapter on "Military Lessons of the War" is interesting, especially to military men. Some of his conclusions in it are that volunteer officers should be appointed directly or indirectly by the President (subject to confirmation by the Senate), and not elected by the soldiers, since "an army is not a popular organization, but an instrument in the hands of the Executive for enforcing the law"; that the country can, in case of war in the future, rely to supplement the regular army officers on the great number of its young men of education and force of character. At the close of our Civil War, some of our best corps and division generals, as well as staff-officers, were from civil life, though "I cannot recall any of the most successful who did not express a regret that he had not received in early life instruction in the elementary principles of the art of war"; that the volunteers were better than the conscripts, and far better than the bought substitutes; that the greatest mistake of the War was the mode of recruitment and promotion; that a commander can command properly only at the front, where it is absolutely necessary for him to be seen, and for his influence to be felt; that the presence of newspaper correspondents with armies is mischievous. He closes his book in

the justified assurance that he "can travel this broad country of ours, and be each night a welcome guest in palace or cabin."

Wandering Jew, The, by Moncure D. Conway,

traces through all its forms and changes, to its sources as far as can be perceived, the marvelous legend which won such general belief during the Middle Ages. The first appearance of the story written out as narrative occurs in the works of Matthew Paris, published 1259, wherein is described the visit to England, thirty years before, of an Armenian bishop. The prelate was asked whether he knew aught of the Wandering Jew. He replied that he had had him to dinner in Armenia shortly before; that he was a Roman, named Cartaphilus, door-keeper for Pilate. This ruffianly bigot struck Jesus as he came from the hall of judgment, saying, "Go on faster; why dost thou linger?"

Jesus answered, "I will go; but thou shalt remain waiting till I come."

Therefore Cartaphilus has lived on ever since; never smiling, but often weeping and longing for death, which will not come. In the sixteenth century there are accounts of the appearance of the Wandering Jew in German towns. His name is now Ahasuerus; his original occupation that of a shoemaker. In the seventeenth century he is heard of again and again,—in France, Spain, the Low Countries, Italy and Germany. Many solemn and learned treatises were written in Latin on the subject of this man and his miraculous punishment. The various stories of him quoted are so graphically related that it is a surprise to follow Mr. Conway into his next chapter, in which he sets down the myth of the Wandering Jew with that of King Arthur, who sleeps at Avalon, and Barbarossa of Germany, who slumbers under the Raven's Hill, both ready to awake at the appointed hour. Every country has myths of sleepers or of wanderers who never grow old. The Jews had more than one: Cain, who was a fugitive and a vagabond on earth, with a mark fixed on him that none might slay him; Esau, whose death is unchronicled; Elias and Enoch who never died, in the ordinary way. Barbarossa, Arthur, Merlin, Siegfried, Tannhäuser, Lohen-

grin,—the Seven Sleepers, the Flying Dutchman,—all these are variants of one theme. Judas has had the same fate in legend. So has Pilate; so has Malchus, the servant of Caiaphas. Mr. Conway presents the theory that all these tales have their root in the primitive myths of savage peoples, perhaps in sun-myths; but he does not pursue this rather futile speculation, devoting himself rather to the story in its special form of the Wandering Jew, and tracing its development, and its expression in folk-lore, poetry, and fiction. The book is a fascinating study of the curious and unusual, scholarly in substance but popular in treatment.

War and Peace, by Count Lyof Tolstoy, perhaps the greatest of his novels, deals with the stirring conflict between Napoleon and France, and Koutouzoff and Russia, beginning some years before Austerlitz. As might be expected of one of the most mystical of modern writers, war is treated not alone as a dramatic spectacle, but as a symbol of great social forces striving for expression. The novel is a combination of mysticism and realism. Tolstoy has portrayed the terror of battle, the emotions of armies in conflict, with surpassing skill and power. The book as a whole leaves an indelible but confused impression upon the mind of the reader, as if he had himself passed through the din and smoke of a battle, of which he retains great dim memories. But above all is the impression of fatality, and the part that accident plays in all campaigns.

With Fire and Sword, The Deluge, and Pan Michael, a trilogy of magnificent historical novels, by Henryk Sienkiewicz, treats of that period of Polish history which extends from 1648 to the election of Sobieski to the throne of Poland as Yan III. It thus embraces the most stirring and picturesque era of the national life. The first of the trilogy deals with the deadly conflict between the two Slav States, Russia and Poland. It is an epic of war, of battle, murder, and sudden death, of tyranny and patriotism, of glory and shame. In 'The Deluge,' two great events of Polish history form the dramatic ground-work of the novel: these are the settlement of the Teutonic Knights in Prussia, and the union of Poland with Lithuania and

Russia through the marriage of the Polish Princess Yadviga with Yagyello, Grand Prince of Lithuania. The war between Poland and Sweden in 1665, brought on by the action of the Teutonic Knights, is described in this novel. Like its predecessor, it treats of battles, of sieges, of warriors, of the suffering and glory of war. A knowledge of Polish history is almost essential to the understanding of its intricate and long-drawn-out plot. In Pan Michael the story of Poland's struggle is continued and ended, its general lines being the same as those of the first two novels.

In the historical fiction of this century nothing approaches the trilogy of Sienkiewicz for magnificent breadth of canvas, for Titanic action, for an epical quality well-nigh Homeric. The author's characters are men of blood and iron, heroes of a great dead age, warriors that might have risen from huge stone tombs in old cathedrals to greet the sun again with eagle eyes. These novels as history can be best appreciated by Sienkiewicz's own countrymen, since they appeal to glorious memories, since they treat of the ancestors of the men to whom they are primarily addressed.

But the novels belong to the world; they are pre-eminent in the creation of characters, of humorous fighters, of women to be loved like the heroines of Shakespeare, and of such men as Zalguba, a creation to rank with Falstaff.

Prisoner of Zenda, The, the best known of Anthony Hope's romances, relates the picturesque adventures of Rudolf Rassendyll, an English gentleman, during a three months' sojourn in the Kingdom of Ruritania.

He arrives upon the eve of the coronation of King Rudolf, whom he meets at Zenda Castle. In a drinking bout the king is drugged, and cannot be aroused to reach the capital Strelsau in time for the coronation. This treachery is the work of the king's brother, Duke Michael, who wishes to usurp the kingdom. To foil his designs, Colonel Sapt and Fritz von Tarlenheim successfully assist Rassendyll to personate the king. He is crowned, plays his part without serious blunders, and then sets about accomplishing the king's release,—a task rendered dangerous and difficult by the cunning and prowess of Michael and his followers. Rassendyll loves and is loved

by the Princess Flavia. She is also beloved by the king and his brother. Only the release of the monarch—accomplished in a series of dashing dramatic episodes—prevents Rassendyll from wedding Flavia. The story is told with wonderful vim and spirit, and with a freshness and healthfulness of feeling remarkable in an era of morbid fiction. The novel has been dramatized in a successful play of the same name.

Pendennis, by W. M. Thackeray (1850), is more simple in plot and construction than his other novels. It is a masterly study of the character and development of one Arthur Pendennis, a hero lifelike and convincing because of his very unheroic qualities and faulty human nature. He begins his career as a spoiled, somewhat brilliant boy, adored by a foolish mother, and waited upon by his adopted sister Laura. From this atmosphere of adulation and solicitude, Pendennis goes to the university; but not before he has fallen in love with an actress ten years older than himself. He owes his escape from his toils to the intervention of a worldly-minded uncle, Major Pendennis, a capitally drawn type of the old man-about-town. At the university he blossoms into a young gentleman of fashion, with the humiliating result of being "plucked" in his degree examination, and having his debts paid off by Laura. His manliness reawakens, and he goes back to have it out with the university, returning this time a victor. Then follows a London career as a writer and man of the world. The boy just misses being the man by a certain childish love of the pomp and show of life. Yet he is never dishonorable, only weak. The test of his honor is his conduct towards Fanny Bolton, a pretty girl of the lower class, who loves him innocently and whole-heartedly. Pen loves her and leaves her as innocent as he found her, but unhappy. His punishment comes in the shape of Blanche Amory, a flirt with a fortune. The double bait proves too much for the boy's vanity. Only after she has jilted him are his eyes opened to the true value of the gauds he is staking so much upon. The wholesome lesson being learned, he marries Laura and enters upon a life of new manliness.

His character throughout is drawn with admirable consistency. He is per-

haps the most commonplace, and the most thoroughly human, of Thackeray's men.

Potiphar Papers, by George William Curtis. This brilliant satire on New York society was published in 1856, and is still read, though it has partly lost its point owing to changed conditions. The papers are something in the manner of Addison's satires on the pretensions and insincerities of society; but at times the bitterness becomes more scathing, and reminds one of Thackeray in its merciless analysis of folly and ignorance. The writer divides the society of which he speaks into three classes: the newly rich, who have acquired wealth but not culture; the descendants of the old families, who make the glory of their ancestors serve instead of any manliness or worth of their own; and the dancing youths into whose antecedents or characters nobody inquires, so long as they enliven the ball-rooms, and constitute eligible partners for the young ladies. A description is given of Mrs. Potiphar's ball, where dresses are ruined by careless waiters, and drunken young fellows destroy valuable property, and hosts and guests are thoroughly miserable while pretending to enjoy the occasion. In the account of the Potiphars in Paris we see how wealthy Americans, when lacking innate breeding and refinement, make themselves ridiculous in the eyes of foreigners. The gilded youth of the day, as well as the shallow and flippant women, are held up to derision, while our sympathies are aroused by the poor, toiling, unaspiring fathers, who are not strong enough to make a stand for their rights. In reading these papers we can only be glad that the persons described by the author are no longer typical of American society. One of the enduring characters is the Rev. Cream Cheese, who sympathetically advises with Mrs. Potiphar as to the color of the cover of her prayer-book.

Poets of America, The, by Edmund Clarence Stedman (1885), a work of the same general scope and design as the "Victorian Poets," and a kind of sequel to it, is written in the belief that "the literature—even the poetic literature—of no country during the last half-century is of greater interest to the philosophical student, with respect to its bearing on the future, than that of the

United States. American poetry, more than that of England during the period considered, has idealized, often inspired, the national sentiment,—the historic movements of the land whose writers have composed it." After introductory chapters on 'Early and Recent Conditions,' and on the 'Growth of the American School,' the author considers critically the work of Bryant, Whittier, Emerson, Longfellow, Poe, Holmes, Lowell, Whitman, and Taylor,—concluding with a chapter on the poetical outlook. These essays are sympathetic and scholarly, showing fine insight not only into the nature and character of American verse, but into the environment also of which it was a product.

Robert Elsmere, by Mrs. Humphry Ward (1888), is a brilliant example of the embodiment in a work of fiction of intellectual problems of contemporary interest. It recounts the struggles of a young clergyman who cannot accept all the miracles and dogmas of Christianity, yet is in deep sympathy with its spirit. The scene is laid partly in a country village in Surrey, partly in London. The chief character is Robert Elsmere, a young, sensitive clergyman, fresh from the Old-World environment of Oxford. He marries Catherine Leyburn, a woman of mediæval faith, who loves him intensely, but is incapable of sympathizing with him in the struggle through which he is to pass. Robert, in his country rectory, begins a mental journey, the goal of which he dares not face. He realizes after a time that he can no longer accept the conventional conception of Christianity, and must, therefore, leave the church, to preach what seems to him a more liberal gospel, better fitted to the needs of the century. His wife is heart-broken by his apostasy; but she accompanies him when he goes to London to work among the poor of the East Side, and to found a new brotherhood of Christians.

Other persons and scenes relieve the tension of the plot: Rose, Catherine's beautiful, willful sister; Langham, the withered Oxford don, cursed with indifference and paralysis of the emotional nature; Newcombe the wan, worn High-Church priest; the cynical Squire Wenvoe; the gay society folk of London,—these all playing their several parts in the drama make up a well-rounded

whole. '*Robert Elsmere*' had a phenomenal success, partly owing to the nature of its subject, and partly to its genuine literary merit. Aside from its intrinsic value, the sensation it produced entitles it to rank as one of the most remarkable books of its generation. It is a complete example of the modern problem-novel.

Six Days of Creation; or, The Scriptural Cosmology. (1855.) By Tayler Lewis. A work of mainly philological but also metaphysical argument, designed to prove that the day of the Biblical account of creation was not a limited short period of time—not a common day at all. Executed with ample learning, with close and vigorous reasoning, with frequent touches of novel interpretation of terms, and not less with deep religious earnestness, and eloquence inspired by the sublimity of the subject, the book excited great interest and much discussion. In reply to objections to conclusions which he advocated, Professor Lewis brought out a second book in 1856, on '*The Bible and Science; or, The World Problem.*' To this he added in 1860, '*The Divine Human in the Scriptures.*' The scientific view urged by Professor Lewis is now commonly accepted, while the question of what the Biblical texts exactly meant is less considered, because of the general opinion of scholars that the creation story was derived from Babylonian scriptures, and is not given as exact history.

Harriet Beecher Stowe, Life and Letters of, by Annie Fields, appeared in 1897. It is the best life of the author. Written in a most entertaining style, with just enough of personal reminiscence and anecdote to quicken interest, it is a discreet and satisfying biography. The reader comes into closer acquaintance with Mrs. Stowe in the perusal of her letters, of which Mrs. Fields has made wise and varied selection. Living through, and herself so potential a factor in, the days of the anti-slavery movement, Mrs. Stowe naturally was in more or less intimate correspondence with the reformers, agitators, statesmen, clergymen, and littérateurs of her own stormy era. The selections made from this correspondence form most interesting reading, and add greatly to the value of the biography.

Susan Fielding, by Mrs. Annie Edwards (1876), is a pleasant story of English society, written with pervasive humor and a nice analysis of character. The scene is laid near London and on the coast of France, in the late sixties. The heroine is a little country girl, simple-hearted and loving, who is taken up by the squire's granddaughter, the great lady of the village. Portia French is an imperious beauty, shrewd, restless, and worldly through and through; yet with great refinement and charm. Her character is more interesting than that of the good little girl for whom the book is named, and the brilliant Portia's love-affairs are more thrilling, as they are much more complicated, than Susan's. Susan has two lovers; and out of due regard for the needs of the novelist, of course becomes engaged to the wrong one. But Portia has no less than four devoted suitors; and it is a matter of conjecture, up to the very last chapter, on which of the four she has bestowed that somewhat mythical article, her heart. The best character in the book is Portia's aunt Jemima, a plain, capable, unselfish, loving old maid, who has spent her life laboring in other people's households, for everybody's welfare but her own. From the flood of empty and ill-written novels that pours from the press, this pleasant story deserves to be rescued and remembered for its refinement, humor, and wholesomeness.

South-Sea Idylls, by Charles Warren Stoddard, was published in 1873. In humorous vein the author sketches a variety of personal experiences which befell him in southern seas. The 'Idylls' range from racy delineations of native types to entertaining descriptions of the curious customs of the peoples among whom he has traveled, with here and there truly poetic pictures of natural scenery. It is difficult to say which of the score of sketches is the best, for each excels in its own way as a specimen of the author's happy versatility; but 'A Canoe-Cruise in the Coral Sea' will fairly represent the delicate charm, spontaneous humor, and vivid interest which pervade the entire series. Scarcely less entertaining are 'My South-Sea Show,' and 'A Prodigal in Tahiti.'

The longest of the sketches, 'Chumming with a Savage,' tells the story

of a friendship which the author formed with a gentle barbarian, Kána-aná, and the pathetic fate which met him in his yearnings after civilization.

'Cruising among the Caribees,' a volume by the same author, is full of that subtle attraction and over-bubbling good spirits which characterize the 'Idylls'; for in these sketches also Mr. Stoddard fairly "personally conducts" his readers in and about the islands—as yet far enough removed from prosaic civilization to be still romantic.

A Tale of Two Cities, by Charles Dickens (1859), differs essentially from all his other novels in style and manner of treatment. Forster, in his 'Life of Dickens,' writes that "there is no instance in his novels excepting this, of a deliberate and planned departure from the method of treatment which had been pre-eminently the source of his popularity as a novelist." To rely less upon character than upon incident, and to resolve that his actors should be expressed by the story more than they should express themselves by dialogue, was for him a hazardous, and can hardly be called an entirely successful, experiment. With singular dramatic vivacity, much constructive art, and with descriptive passages of a high order everywhere, there was probably never a book by a great humorist, and an artist so prolific in conception, with so little humor and so few remarkable figures. Its merit lies elsewhere. The two cities are London and Paris. The time is just before and during the French Revolution. A peculiar chain of events knits and interweaves the lives of a "few simple, private people" with the outbreak of a terrible public event. Dr. Manette has been a prisoner in the Bastille for eighteen years, languishing there, as did so many others, on some vague unfounded charge. His release when the story opens, his restoration to his daughter Lucie, the trial and acquittal of one Charles Darnay, nephew of a French marquis, on a charge of treason, the marriage of Lucie Manette to Darnay,—these incidents form the introduction to the drama of blood which is to follow. Two friends of the Manette family complete the circle of important characters: Mr. Lorry, a solicitor of a very ancient London firm, and Sydney Carton, the most complete gentleman to be

found in Dickens. Carton has wasted his talents, leading a wild, bohemian existence in London. The one garden spot in his life is his love for Lucie Manette. To this love he clings as a drowning man to a spar. For this love he lays down his life. At the breaking out of the French Revolution, Darnay hastens to Paris to aid an old family servant who is in danger of losing his life. His wife and his father-in-law follow him. Gradually the entire circle of friends, including Mr. Lorry and Sidney Carton, find themselves in the horrible environment of the Paris of the Terror. Darnay himself is imprisoned and condemned to death, by the agency of a wine-seller, Defarge, and his wife, a female impersonation of blood and war. To save the husband of the woman he loves, Carton by strategy takes his place in prison. The novel closes with the magnificent scene where Carton goes to his death on the scaffold, redeeming a worthless life by one supreme act of devotion. Only the little sewing-girl in the death-cart with him knows his secret. As he mounts the guillotine there rises before him the vision of a redeemed and renewed Paris, of a great and glorious nation. There rise before him many memories and many dead hopes of his own past life, but in his heart there is the serenity of triumph:—"It is a far, far better thing that I do than I have ever done; it is a far, far better rest that I go to than I have ever known."

The Three Musketeers, by Alexandre Dumas. 'The Three Musketeers' is the first novel of Dumas's famous trilogy, of which the others are 'Twenty Years After' and 'The Vicomte de Bragelonne.' The three stories together cover a space of time from 1625 to 1665, and deal with the life of a Gascon adventurer named D'Artagnan, from his arrival in Paris on a raw-boned yellow pony with three crowns in his pocket, to his death as Comte D'Artagnan, Commander of the Musketeers and Marshal of France.

On his first day in Paris, the young D'Artagnan, who desires to enter the famous corps of Louis XIII.'s Musketeers, contrives to entangle himself in three duels, with three of the most dreaded members of that body, who are known by the pseudonyms of Athos,

Porthos, and Aramis. By his pluck and spirit, he wins all three for friends; and the four of them from that time share their fortunes, good and bad, and become the heroes of many stirring events. The novel throughout is highly dramatic and of absorbing interest.

Twenty Years After, by Alexandre Dumas, is a story of the "Fronde,"—the uprising of the people of Paris against Cardinal Mazarin, prime minister of France and reputed husband of Anne of Austria, the regent, mother of the boy king Louis XIV. D'Artagnan, who has never left the Guards, and Porthos, who has returned to that company with the hope of being made a baron, find themselves pitted against Athos and Aramis, who have emerged, one from his country-seat, the other from his convent, to take a hand in the Fronde. After much skirmishing, which gives us a brilliant account of the warfare of the Fronde, Athos and Aramis go to England on a commission from Henrietta Maria, exiled in France, to her husband Charles I.; and presently Porthos and D'Artagnan are sent by Mazarin with dispatches to Cromwell, in company with a young Englishman named Mordaunt, who is the son of an infamous beauty of the Court. Athos and Aramis are captured by the Parliamentary army. This is but the beginning of a long series of dramatic adventures. The exciting story draws to a close with the ending of the Fronde.

Vicomte de Bragelonne, The; or, Ten Years After. This, the last novel of the 'Three Musketeers' series, is the longest and in many ways the most powerful of the three. Some parts of it have been published as separate novels. Those chapters devoted to the king's love for Mademoiselle de la Vallière have been issued under the title of 'Louise de la Vallière'; while the ones dealing with the substitution of Louis XIV.'s twin brother for himself have appeared as 'The Man in the Iron Mask.' The romance in full presents a marvelously vivid picture of the court of Louis XIV., from a time shortly before his marriage to Maria Theresa to the downfall of Fouquet. The Vicomte de Bragelonne is the son of the famous Athos, of the 'Three Musketeers'; the best type of young nobleman, high-minded, loyal, and steadfast, who cherishes from his

boyhood an unwavering love for Mademoiselle de la Vallière, which ends only in his death on a foreign battlefield after she deserts him for the king. The four old comrades, Athos, Porthos, Aramis, and D'Artagnan, all reappear: Athos the perfect gentleman, big Porthos so simple and kind-hearted, Aramis a bishop and schemer, and D'Artagnan a soldier still, quick-tempered and outspoken as ever, but withal so full of loyalty and kindness that his very enemies love him. The chief plot of the book relates the struggle of Colbert to supplant Fouquet as Superintendent of Finances; and the struggle of Aramis, who has become General of the Jesuits, to keep Fouquet in power.

Aramis discovers the existence in the Bastille of the twin brother of Louis XIV., exactly like him in person, who has been concealed from his birth for reasons of State. Aramis conceives the glorious idea of carrying off Louis XIV., and setting up a king who will owe his throne to him, and in return make him cardinal, prime minister, and master, as Richelieu had been. This plot he and Porthos (who does not understand the true situation in the least) carry out with the utmost success, deceiving even the king's own mother; but the affair is frustrated by the fidelity of Fouquet, who, on learning the substitution, rushes to free the real king. Aramis and Porthos fly across France to Belle-Isle in Brittany, where they are besieged by the king's ships, and Porthos meets a tragic death. Aramis escapes to Spain, and, being too powerful a Jesuit to be touched, lives to an honored old age. Louis XIV. meantime imprisons his brother in the famous iron mask; and arrests Fouquet, who had been a bad minister, but at the same time such a gentleman that D'Artagnan says to him: "Ah, Monsieur, it is you who should be king of France." Athos dies heart-broken, after learning of the death of his son; and last of all, D'Artagnan falls in the thick of battle in the musketeer's uniform he had worn for forty years. Even those who have least sentiment over the personages of fiction can hardly part with these familiar and charming old friends without a pang.

Dream Children, by Horace E. Scudder, is a collection of "Once-Upon-a-Time" stories, in which memory and

imagination combine to preserve the fleeting fancies of childhood; some of them merely fantastic; others with a lesson of life hidden under a semblance of adventure—as in 'The Pot of Gold,' where Chief is always seeking, always unsuccessful, because just at the moment of capture of the coveted treasure, his attention is distracted by the vision of his adoring and forsaken Rhoda; or in the last charming sketch entitled 'The Prince's Visit,' where weak Job loses the sight of a grand procession while he is succoring the lame boy,—a sacrifice rewarded by the vision of a "pageant such as poor mortals may but whisper of." The offspring of dreams, the 'Dream Children,' pass before the mind's eye, a charming company of unrealities, with ordinary attributes, but invested with supernatural excellence. Who can tell when the realities begin and the dreams end? Who can separate, in the cyclorama of existence, the painted canvas from the real objects in the foreground? It is into this borderland of doubt the author takes us, with the children who hear the birds and beasts talk; where inanimate objects borrow attributes of humanity; where fact masquerades as fancy and fancy as fact; where the young and old meet together in a childish unconsciousness of awakenings.

The Land of Poco Tiempo, by Charles F. Lummis, (1893,) is a delightful record of the author's travels in New Mexico; a land, as he describes it, of "sun, silence, and adobe . . . the Great American Mystery—the National Rip Van Winkle." The different chapters treat of New-Mexican customs, of the inhabitants, of the folk-songs, of the religious rites. Perhaps the most fascinating portion of the work is that devoted to the "cities that were forgotten"; those great stone ruins, rearing ghost-like from illimitable plains, with as little reason for being there as the Pyramids in the sands of the desert. The book is written in a pleasant conversational style, and with much picturesqueness of description.

England Without and Within, by Richard Grant White. Most of the chapters of this book appeared in the Atlantic Monthly, but were intended from the first as a presentation in book form of the subject indicated by its

title. The author has put England, its people and their ways, before his readers just as he saw them: their skies; their methods of daily life; their men and women, to the latter of whom he pays a charming tribute; their nobility and gentry; parks and palaces; national virtues and vices. He has told only what any one might have seen, though without the power of explicit description and photographic language. It is, says he, "the commonplaces of life that show what a people, what a country is; what all the influences, political, moral, and telluric, that have been there for centuries, have produced"; and it is of these commonplaces he treats. He saw England in an informal, unbusiness-like, untourist-like way, not stopping every moment to take notes, but relying on his memory to preserve everything of importance. There is a noticeable lack of descriptions of literary people in England,—a lapse intentional, not accidental; he believing that it is an "altogether erroneous notion that similarity in occupation, or admiration on one side, must produce liking in personal intercourse"; but this disappointment—if it be a disappointment to the reader—is more than atoned for by the review of journeys to Oxford and Cambridge, Warwick, Stratford-upon-Avon, Kenilworth, where, as his acquaintance of a railway compartment says, "every American goes"; rural England; pilgrimage to Canterbury, etc. However severe his criticism of national faults and individual blunderings, however caustic the sarcasms directed against the foibles of the "British Philistines," one is conscious of the author's underlying admiration for the home of his kindred; and the sincerity of his dictum—"England is not perfect, for it is upon the earth, and it is peopled by human beings; but I do not envy the man who, being able to earn enough to get bread and cheese and beer, a whole coat and a tight roof over his head, cannot be happy there."

Scholar and the State, The, and other Orations and Addresses; by Henry Codman Potter. (1897.) A volume of thoughtful papers, of which the first, giving the volume its title, was delivered as the Phi Beta Kappa Oration at Harvard in 1890, and the second, on 'Character in Statesmanship,' was the address

of April 30th, 1889, at St. Paul's Church in New York, which carried off the chief honor of the celebration of the one hundredth anniversary of the first inauguration of Washington as President of the United States. There are seventeen papers altogether, and they constitute a conspicuous illustration of the best type of churchman: a bishop of New York, who is in every secular respect an eminent citizen, and an author of wise counsel in matters of political and social interest.

Tennyson: His Art and Relation to Modern Life. By Stopford A. Brooke. Mr. Brooke considers Tennyson as an artist, his relation to Christianity, and his relation to social politics, and then passes in review the successive stages of his production of poetry and thought from the poems of 1830 to the latest work of his life, where he finds a wealth of "passionate conjecture," very nearly amounting to a system of speculative theology. The author has no superior in thoughtful study of our literature, and for thorough comprehension both of the beauties and of the religious and social teachings of the most interesting of English poets.

Subjection of Women, The. By John Stuart Mill. An able essay designed to explain the grounds of the early and strong twofold conviction of Mr. Mill: (1), that the principle of woman's legal subordination to man is wrong in itself, and is now one of the chief hindrances to human improvement; and (2) that it ought to be replaced by a principle of perfect equality, placing no disability upon woman, and giving no exclusive power or privilege to man. After reviewing the conditions which the laws of all countries annex to the marriage contract, Mr. Mill carefully discusses the right of woman to be equal with man in the family, and her further right to equal admission with him to all the functions and occupations hitherto reserved to men. He concludes with a strong chapter on the justice, mercy, and general beneficence, of a social order from which the slavery of woman shall have entirely disappeared.

Essays of Hamilton Wright Mabie. Seven volumes are comprised under this general title. They are all concerned with man and nature, the soul and literature, art and culture. Their

several titles are: 'Essays in Literary Interpretation,' 'Essays on Nature and Culture,' 'Short Studies in Literature,' 'Books and Culture,' 'My Study Fire' (2 vols.), and 'Under the Trees and Elsewhere.' They all express the views of a book-man on man and his surroundings; but of a book-man who has studied man no less than books, and has studied books rather as a means than an end—as giving insight into the soul of man. Great books are for him not feasts of intellect, but the result of the contact of mind and heart with the great and terrible facts of life: they originate not in the individual mind but in the soil of common human hopes, loves, fears, aspirations, sufferings. Shakespeare did not invent Hamlet, he found him in human histories already acted out to the tragic end; Goethe did not create Faust, he summoned him out of the dim mediæval world and confronted him with the problems of life as it is now. There are in these 'Essays' innumerable epigrammatic passages easily detachable from the context; a few of these will serve to illustrate the author's points of view. Writing of 'Personality in Literary Work,' he says that there is no such thing as a universal literature in the sense which involves complete escape from the water-marks of place and time: no man can study or interpret life save from the point of view where he finds himself; no truth gets into human keeping by any other path than the individual soul, nor into human speech by any other medium than the individual mind. In another essay occurs this fine remark on wit: Wit reveals itself in sudden flashes, not in continuous glow and illumination; it is distilled in sentences; it is preserved in figures, illustrations, epigrams, epithets, phrases. Then follows a comparison of wits and humorists: the wits entertain and dazzle us, the humorists reveal life to us. Aristophanes, Cervantes, Molière, and Shakespeare—the typical humorists—are among the greatest contributors to the capital of human achievement; they give us not glimpses but views of life. In the essay, 'The Art of Arts'—*i.e.*, the art of living—is this remark on the Old Testament writings: Whatever view one may take of the authority of those books, it is certain that in the noble literature which goes under that title, there is a deeper, clearer, and fuller disclosure of

the human spirit than in all the historical works that have been written; for the real history of man on this earth is not the record of the deeds he has done with his hands, the journeys he has made with his feet; . . . but the record of his thoughts, feelings, inspirations, aspirations, and experience. This, on the conditions of a broad mental and moral development of the individual, draws the essential line of distinction between the man of culture and the Philistine: To secure the most complete development one must live in one's time and yet live above it, and one must live in one's home and yet live in the world. The life which is bounded in knowledge, interest, and activity by the invisible but real and limiting walls of a small community is often definite in aim, effective in action, and upright in intention; but it cannot be rich, varied, generous, and stimulating. The life, on the other hand, which is entirely detached from local associations and tasks is often interesting, liberalizing, and catholic in spirit; but it cannot be original or productive. A sound life—balanced, poised, and intelligently directed—must stand strongly in both local and universal relations; it must have the vitality and warmth of the first, and the breadth and range of the second.

Loves of the Triangles, The, by George Canning. In 1797 George Canning, then Under-Secretary of State for Foreign Affairs, planned in conjunction with George Ellis, John Hookham Frere, and others, the Anti-Jacobin, a political paper edited in the interests of the Tory party.

Satire and parody were the vehicles by which editors and contributors tried to effect their end; and among the various articles and poems, none were wittier than those written by Canning, then barely twenty-seven. One object of these contributions was to cast ridicule on the undue sentimentality of various literary men of the day, in their alleged false sympathy with the revolutionary spirit in France.

'The Loves of the Triangles' was presented as the work of a quasi-contributor, Mr. Higgins, who says that he is persuaded that there is no science, however abstruse, nay, no trade nor manufacture, which may not be taught by a didactic poem. . . . And

though the more rigid and unbending stiffness of a mathematical subject does not admit of the same appeals to the warmer passions which naturally arise out of the sexual system of Linneus, he hopes that his poem will ornament and enlighten the arid truths of Euclid and algebra, and will strew the Asses' Bridge with flowers.

This is of course a satire on the Botanic Garden of Dr. Darwin, to whom indeed the parody, 'The Loves of the Triangles,' is dedicated. Only about three hundred verses in rhymed iambics were published of this poem, forming one canto; yet argument, notes, as well as the body of the poem itself, are the perfection of parody, and in the midst of it all are several lines assailing Jacobins.

A portion of the invocation may serve as a specimen of the style:—

"But chief, thou nurse of the didactic Muse,
Divine Nonsense, all thy sense infuse:
The charms of secants and of tangents tell,
How loves and graces in an angle dwell;
How slow progressive points protract the line,
As pendent spiders spin the filmy twine.
How lengthened lines, impetuous sweeping
round,
Spread the wide plane and mark its circling
bound;
How planes, their substance with their motion
grown,
Form the huge cube, the cylinder, the cone."

The Soul of the Far East, by Percival Lowell. The Far East whose Soul is the subject-matter of this sympathetic study is principally Japan, but China and Korea are considered also. Among the traits of character and the peculiarities of usages distinguishing all Far Eastern peoples, the author classes the far less pronounced individualism of those races, as compared with Westerns: Peoples, he says, grow steadily more individual as we go westward. In the Far East the social unit is not the individual but the family: among the Easterns a normally constituted son knows not what it is to possess a spontaneity of his own. A Chinese son cannot properly be said to own anything. This state of things is curiously reflected in the language of Japan, which has no personal pronouns: one cannot say in Japanese, I, Thou, He. The Japanese are born artists: to call a Japanese cook an artist is to state a simple fact, for Japanese food is beautiful, though it may not be agreeable to the taste. Half of the teachings of the Buddhist religion are inculcations of

charity or fellow-feeling: not only is man enjoined to show kindness to fellow-men, but to all animals as well. The people practice what their scriptures teach; and the effect indirectly on the condition of the brutes is almost as marked as its more direct effect on the character of mankind.

Timbuctoo the Mysterious, by Felix Dubois. Translated from the French by Diana White. The story of a long journey inland in French Africa: from Dakar, the port of Senegal, by rail above 170 miles to St. Louis, the capital of Senegal; thence by river steamer on the Senegal eight days to Kayes, the capital of French Sudan; then by rail part of the way, and by caravan the remainder, to the Niger at Bammaku; and, last of all, on the vast sea-like breadth of the Niger to Timbuctoo. The story of French occupation; of improvements recently made; of the great river and the country through which it flows; and of the remarkable city, once a great seat of Musulman culture, and in French hands not unlikely to become a centre of European civilization and science in the heart of Africa,—is one to reward the reader, and one also to form a valuable chapter in the history of European conversion of the Dark Continent into a land of light and of progress. A special interest in the book is the discovery in Jenne and Timbuctoo of ancient Egyptian architecture, leading to the belief that the ancient empire of Sangird was founded by emigrants from the Nile.

Troy and its Remains, by Dr. Heinrich Schliemann. (1875.) A work offered to the reader as 'A Narrative of Researches and Discoveries made on the Site of Ilium and in the Trojan Plain.' It is a graphic story of most remarkable discoveries on the spot which tradition, from the earliest historic age of Greece, has marked as the site of Homer's Ilium. Through ruins piled to the height of fifty feet Schliemann dug down to the fire-scattered relics of Troy, and brought to light thousands of objects illustrating the race, language, and religion of her inhabitants, their wealth and civilization, their instruments and appliances for peaceful life and for war. The discoveries at the same time throw a new light upon the origins of the famous Greeks of history, and open somewhat the not before known history of the

primitive Greeks of Asia. The wealth of detail in the narrative, with the map, plans, views, and illustrative cuts, representing 500 objects discovered on the site, give the work an extraordinarily readable character.

Pheidias, Essays on the Art of, by Charles Waldstein. (1885.) A volume of great importance, consisting of nine essays, of which the first and second are introductory; one on the province, aim, and methods of the study of classical archæology, and the other on the spirit of the art of Pheidias, in its relation to his age, life, and character. These two essays aim to bring into view the nature and causes of Greek genius for art, and the character of the art of the greatest of Greek sculptors, who ranks in the art of Greece as Æschylus does in its drama. The five essays which follow deal with the sculptures of the Parthenon in the order of time of their production, and of the growth of the artist's own development. Of the two remaining essays, the first deals with the gold and ivory statues; the Athene of the Parthenon, over forty feet in height, and the incarnation in ivory and gold of overpowering majesty and spiritual beauty; and the Zeus at Olympia, a seated or throned figure, forty-two feet in height, a marvel of construction and decoration, and beyond all comparison impressive, to give the idea of the King of the gods.

The last essay considers the influence of the work of Pheidias upon the Attic sculpture of the period immediately succeeding the age of Pericles. The sculpture of Pheidias was that of idealism, divine and religious sculpture, serving to portray forms worthy of indwelling divinity. Dr. Waldstein's discussion not only brings out the fact that Pheidias was the greatest creator of ideals or creative thinker of the Greek race,—the Greek Shakespeare, one might say,—but it touches as well upon Greek art generally; and with a view to this wider study some important papers are added in an appendix.

Rome, A General History of, from the foundation of the City to the fall of Augustulus, 753 B. C.-476 A. D., by Charles Merivale. (1875.) A work specially designed for the general reader seeking to be informed of the most noted incidents, the most remarkable

characters, and the main course of events, together with their causes and consequences. The three principal stages separately noted are that of the antiquities; that of the marvelously rich "dramatic" period, crowded with the great figures of the best age of Rome; and that of the dissolution of ancient society and the changes wrought by the influence of Christianity. It is this third stage which Dr. Merivale considers of most vital interest, and his treatment of which gives to his work an exceptional value.

In his earlier and larger work, 'A History of the Romans under the Empire' (8 vols., 1865). Dr. Merivale exactly filled, with a work of the highest authority and value, the gap between Mommsen and Gibbon, 60 B. C.-180 A. D.

Pagan and Christian Rome, by Rudolfo Lanciani. (1893.) A most richly illustrated account of the changes at Rome, by which it was gradually transformed from a pagan to a Christian city. Discoveries recently made show that Christian teaching reached the higher classes at a very early date, and even penetrated to the palace of the Cæsars. Long before the time at which Rome is supposed to have favored Christianity, there had been built churches side by side with the temples of the old faith. Tombs also bear the same testimony to gains made by Christianity in important quarters. Great names in the annals of the empire are found to be those of members of the Christian body. The change in fact which was brought to maturity under Constantine was not a sudden and unexpected event. It was not a revolution. It had been a foregone conclusion for several generations, the natural result of progress during nearly three centuries. It had come to be understood before the official recognition of it by Constantine. A great deal that was a continuance of things pagan in appearance had in fact received Christian recognition and been turned to Christian use. Institutions and customs which still exist originated under the old faith, and were brought into the service of the new. Far more than has been supposed, the change was due to tolerance between pagans and Christians. By comparing pagan shrines and temples with Christian churches, imperial tombs

with papal tombs, and pagan cemeteries with Christian, Lanciani at once discloses the wealth of art created in Rome, and proves that pagan and Christian were allied in its creation.

Visits to the Monasteries of the Levant, by Hon. Robert Curzon, was published in 1851. Beginning in 1833, the author's travels covered a period of four years, in which time he visited many curious old monasteries, and secured a number of rare and valuable manuscripts. He gives his impressions of the countries through which he wandered, and devotes some space to the manners and customs of the people in each, brightening his narrative by occasional anecdotes and noteworthy facts gleaned by the way.

The volume is divided into four parts. Part i. deals with Egypt, where Mr. Curzon visited the famous Coptic monasteries near the Natron Lakes. These, he tells us, were founded by St. Macarius of Alexandria, one of the earliest of Christian ascetics. The members of the Coptic orders still dwell in the old houses, situated amid fertile gardens on the crowns of almost inaccessible precipices. The ruined monastery of Thebes, the White Monastery, and the Island of Philæ, the burial-place of Osiris, were also visited.

Part ii. describes the visit to Jerusalem and the Monastery of St. Saba. This house was named for the founder of the "Laura," the monastic rule which Charles Kingsley uses to such excellent effect in the opening chapters of "Hypatia." The "Laura" still exists where the rocky clefts and desert wastes of Asia and Africa offer suitable retreats for the ascetic monks.

Mr. Curzon devotes some time to the Jews of Jerusalem,—enough to show their prevailing characteristics; and he also notes the interesting fact of his rediscovery of the "Apple of Sodom," long supposed to be a creation of fictitious character. It is, he says, a juicy-looking, plum-like fruit, which proves to be a gall-nut filled with dry, choking dust.

Part iii. opens with the writer's impressions of Corfu and his visit to Albania, whence he leaves for Meteora, a grassy plain surrounded by tall peaks of rock, where, in apertures like pigeon-holes, the monks have had their dwellings. On top of the rocks are left some

of the buildings of St. Barlaam. To reach them the traveler was forced to climb some rickety ladders over a tremendously steep declivity, because he disliked the other mode of reaching the top,—being drawn up 230 feet in a net attached to a mended, weather-worn rope. Subsequently he visited Hagios Stephanos, Agio Triada, Hagia Rosea, and finally the great monastery of Meteora.

Part iv. gives the trip from Constantinople to Mt. Athos; up the Sea of Marmora, through the Archipelago to Lemnos; thence to Mt. Athos and the monastery of St. Laura, full of rare old paintings. The other monastic houses of the neighborhood, from Vatopede to Caracalla, were also visited; and Mr. Curzon returned to Constantinople, having purchased a number of valuable manuscripts, including an Evangelistarium in gold letters, on *white* vellum, of which sort there is but one other known to exist.

Superstition and Force, by H. C. Lea. (1866.) A volume of elaborate, learned, and very interesting essays on certain subjects of special importance in the history of the Middle Ages. They are: "The Wager of Battle," "The Wager of Law," "The Ordeal," and "Torture." The writer treats of them as "Methods of Administering Injustice"; and his account is not only much the best anywhere existing, but it makes a very readable book.

Voyage and Travail de Sir John Mandeville. This famous book of travels was published in French some time between 1357 and 1371. It was originally written in English, then translated into Latin, then retranslated into English, that every man of his nation might read it. It is said that the author claimed to be an English knight, living abroad because of a murder committed by him; but little or nothing is known of him. It is thought that it may have been written under a feigned name, by Jehan de Burgoigne, a physician of Liege. A few interpolated words in an English edition gained for Mandeville the credit of being "the father of English prose"; but it is evident from mistakes in translation that the English version, said to have been made by Mandeville, was made by some one who did not know the author's meaning.

The author claims to have traveled for thirty years in Palestine, Egypt, China, and other countries; but it is thought that if he traveled at all, it was not farther than Palestine, as the other matter is evidently taken from the works of other travelers. There are some marvelous tales, and it is from this fact that the book is chiefly interesting. He speaks of giants "sixty feet long," a griffin capable of flying away with a yoke of oxen in its talons. There are men with animal's heads, others with no heads, but with eyes and mouth in the breast, others with such large upper lips that they cover their whole face from the sun when they sleep. There are trees bearing wool; and there is a fruit like a gourd, which when ripe contains "a beste with flesch and blude and bane, and it is lyke to a lytill lambe withouten wolle." He visited the Garden of Transmigrated Souls, drank from the Fountain of Youth, and located Paradise; though he says, "Off Paradys can I not speke properly, for I hafe not bene thare; bot als mykill as I hafe herd of wyse men of thase cuntreez, I will tell yow." This book, because of the quaintness of the English version, and of the subject-matter, will always be read with delight; but the claim that Mandeville is the father of English prose is wholly untenable.

Wandering Jew, The, by Eugene Sue. (1845.) This curious rambling episodic romance is written from an extreme Protestant point of view, and introduces the character of Ahasuerus, who, according to legend, was a shoemaker in Jerusalem. The Savior, bearing his cross past the house of the artisan, asks to be allowed to rest an instant on the stone bench at his door. "Go on!" replies Ahasuerus. "*Thou* shalt go on till the end of time," answers the Savior—and so the Wandering Jew may never find home, or rest, or even pause. The scene of this romance is laid chiefly in Paris, in 1832. One hundred and fifty years prior to this date, Count Rennepong, a descendant of the sister of the Wandering Jew, who is also condemned to wander, professed conversion to the Catholic faith in order to save his property from confiscation. His ruse was discovered, however, and the whole estate given to the Jesuits. But Rennepong succeeded in secreting

150,000 francs, which he caused to be invested, principal and interest to be divided among such of his heirs as should present themselves at a certain rendezvous in Paris, after the lapse of a century and a half. Then comes an intensely dramatic description of the espionage to which the heirs have been subjected, and the successful machinations of the Jesuits in order to obtain this money. While they succeed by the most reckless acts of persecution and violence in preventing six of the seven heirs from presenting themselves to claim the vastly increased inheritance, they produce the seventh heir, Gabriel Rennepong—a virtuous young Jesuit priest, who has already made over his worldly goods to his order—to claim the inheritance. A codicil to the will, found in a mysterious manner, postpones the day for delivering over the funds, and temporarily defeats these designs. But now, by adopting utterly conscienceless means, the heads of the Society of Jesus lead on the six heirs to their deaths before the arrival of the day which has been finally set for the partition of the millions. In the end, however, by an unforeseen catastrophe, the purposes of the Order are foiled. Rodin, a remarkable character, a little, cadaverous priest of marvelous energy and shrewdness, engineers the cause of the Jesuits; and by his diplomacy not alone lures the heirs to their ruin, but himself reaches the coveted post of General of the Order, though judgment finally overtakes him also. The story is very diffuse, and the episodes have only the slightest relation to each other. It is melodramatic in the extreme, and the style is often bombastic, while the personages have little resemblance to human beings in human conditions. But when all abatement is made, '*The Wandering Jew*' remains one of the famous books of the world, for its vigor, its illusion, its endless interest of plot and counterplot, and its atmosphere of romance.

Seraph, by Leopold Sacher-Masoch. This delightful story by the great German novelist, who has been called the Galician Turgeneff, was translated into English in 1893. As a frame for a charming tale, the author gives a vivid description of Hungarian life and customs. We are introduced to Seraph

Temkin, as he is about to shoot at a card held in his mother's hand. She tells him she has educated him with one object in view, the revenge of a wrong done her by a man whose name she now gives—Emilian Theodorowitsch. Seraph journeys to the Castle Honoriec, and gives his name and his mother's to Emilian. To his surprise, Emilian says he has never heard of Madame Temkin, but insists on Seraph accepting his hospitality. He remains, and learns from everybody of the tenderness, generosity, and nobility of his host. Emilian tells Seraph the story of his life. He had married a woman accustomed to command and be obeyed. An estrangement sprang up between them, and when a son was born, a handsome nurse came into the house. His wife became jealous, but persisted in keeping the nurse. One night the nurse began to coquet with Emilian. He upbraided her, whereupon she fell at his feet and began to weep. He raised her up, and his wife, entering, found the nurse in his arms. Taking the child, she escaped, and he had never been able to find a trace of her. Another charm of the castle for Seraph is Magdalina, Emilian's adopted daughter, with whom Seraph is in love. Running after her one day, she flees into the chapel. He finds her hiding in the confessional, and kneeling down at the wicket, he tells her of his love. He is interrupted by his mother in disguise, who upbraids him for his delay; and when he asks her what relationship existed between her and Emilian, she answers "none," and escapes. Magdalina tells him this woman reminds her of a portrait in an abandoned part of the castle. She leads him there, and he is struck with the familiarity of the scenes. He rushes to a clock, pulls a string, and hears an old familiar tune; and in the next room finds his mother's portrait. He thinks of but one way in which his mother could have been wronged, in spite of Emilian's very suggestive story; and going down stairs he insults Emilian and challenges him to a duel, in which Seraph is shot. When he recovers from his swoon, he finds himself again at the castle with Magdalina watching over him. He sends for Emilian, and tells him of the portrait; and the father clasps his long-lost son in his arms. The reconciliation of the husband and wife ends the story.

Zincali, The, by George Borrow. This account of the gypsies of Spain appeared in England in 1842, and quickly ran through three editions. Borrow evinced in early life a roving disposition and linguistic ability. In 1835, at the age of thirty-two, he undertook to act as the agent of the British and Foreign Bible Society in Spain, and accomplished his perilous mission with the devotion of an apostle and the audacity of a stage brigand. He was all things to all men, especially to gypsies; and in 'The Bible in Spain,' his first book, he relates his amusing and interesting adventures. 'The Zincali' grew out of this journey, and deals with the gypsies alone. The charm of the book, which is full of anecdote, lies in its graphic fidelity. The Spanish gipsy, as described by Mr. Borrow, differs in many respects from the gipsy of romance. His hardihood and wretched mode of life; his virtues, his faults; his devotion to family and kindred; and his inveterate dishonesty, are faithfully portrayed. The very same gipsy woman, who, being waylaid and robbed, is heroic and unconquerable in defense of her own virtue, and, stripped of her property, makes her weary journey 200 miles on foot with her poor children, is absolutely vile in leading others into infamy to recoup her finances. A chapter on gypsies in various lands depicts the universal gipsy, the product of the mysterious East. Mr. Borrow gives many illustrations of his popularity with the gypsies; one at Novgorod, where one sentence spoken by him in Romany brings out a joyful colony of gypsies in song and loving greeting. His love of adventure, of unconventional human life, and of philology, went hand in hand and reinforced each other.

Civilization, An Introduction to the History of, in England and France, Spain, and Scotland, by Henry Thomas Buckle, appeared, the first volume in 1857, the second in 1861. The book, in the light of the author's original plan, is a Titanic fragment. In itself considered, it is complete, perfect; since the principle underlying the proposed vast scheme is clearly set forth, and illustrated in the general introduction.

This principle of Magnificent Proportions, as understood and treated by Buckle, is that there are laws governing

the progress of nations, and of national civilization, as fixed and inevitable as the laws of the physical universe. He endeavored to find bases for the determination of these laws, as the first step in the science of history. The most important of his propositions are that climate, soil, and food influence the character of nations; that in Europe mental laws are gradually predominating over physical laws; that human progress is due rather to intellectual activity than to the development of the moral sense; that individual effort counts for little in the great onward movements of the race; that religion, wit, literature, are the products and not the causes of civilization. In his first volume, after setting forth these propositions Buckle gives to them concrete application in the consideration of English and French history. In the second volume, he again applies them to the cases of Spain and Scotland. Although the progress of science has uncovered facts that prove the weakness of an occasional principle in the 'History of Civilization,' the work remains one of the greatest popular contributions of modern times to the new aspect of history, as a human document, to be read by the light of scientific discovery. Its publishing success was second only to Macaulay's 'England.' No book of its time was more influential in turning the direction of men's thoughts to the phenomena of social and political science. Its value in deed lay largely in its immense field of suggestion. It opened the way for centuries of scholarship in a new field.

Without Dogma, a novel of modern Polish high life, by Henryk Sienkiewicz, was published in an English translation in 1893. Unlike his historical novels, this book has few characters. It is the history of a spiritual struggle, of "the battle of a man for his own soul." Leon Płoskowski, the hero, young, wealthy, and well-born, is of so overwrought a temperament that he is depressed by the very act of living: "Here is a nature so sensitive that it photographs every impression, an artistic temperament, a highly endowed organism; yet it produces nothing. The secret of this unproductiveness lies perhaps in a certain tendency to philosophize away every strong emotion that should lead to action." Leon tells his

story himself, in the form of a journal. His relatives wish him to marry a beautiful young cousin, Aniela, who loves him with a whole-souled affection. Being sure of her love, he is disposed to delay his marriage, that he may have time to analyze his emotions in regard to her. While absent in Rome, he drifts into an unworthy passion for a married woman, a Mrs. Davis; yet, so peculiar is his temperament, the thought of Aniela is rarely absent from him. In the sultry air of passion, he longs for the freshness and fragrance of her purity. But even the knowledge that she is soon to be out of his reach does not steady his nobler purposes. The fortunes of her family being now at a low ebb, Aniela is forced into marriage with a rich Austrian, Kromitzki, a commonplace man incapable of appreciating her fine nature. So soon as she is thus out of reach, Leon, whose moral nature goes by contraries, becomes passionately in love with her, and tries with subtle art to make her untrue to her husband; but dear as Leon is to her, Aniela remains faithful to her marriage vows. Unlike Leon, she is not "without dogma." She clings to her simple belief in what is right throughout the long struggle. Her delicate organism cannot stand the strain of her spiritual sufferings. The death of her husband is soon followed by her own death. In her last hours she tells Leon, as a little child might tell him, that she loves him "very, very much." The last entry in his journal implies that he will follow her, that they may be one in oblivion, or in another life to come. The journal of Leon Płoskowski reveals the wonderful insight of Sienkiewicz into a certain type of modern character. The psychological value of the book is pre-eminent, presenting as it does a personality essentially the product of nineteenth-century conditions,—a personality upon which hyper-cultivation has acted as a subtle poison.

Sin of Joost Avelingh, The, by "Maarten Maartens." (1890.) This writer's real name is J. M. W. Van der Poorten Schwartz. Although he is a Dutchman, his stories are all written in English, and afterwards translated into Dutch for home use. The scene of this is Holland. Joost is an orphan, shy, morbid, and misunderstood. His uncle, with

whom he lives, forces him to study medicine, which he hates, and forbids him to marry Agatha van Hessel. As Joost is driving him to the notary to change his will, he dies of apoplexy. Joost inherits his money and marries Agatha. Ten years later, Arthur van Aeveld, the next heir, meets the servant who sat behind the carriage on the night of the Baron's death, and persuades him to swear that Joost murdered his uncle. At the last moment, he confesses his perjury. Joost is acquitted, and made a member of the States General. He declares that though not actually a murderer, he is guilty, in that he hated his uncle, did nothing to help him in his extremity, and drove straight on in spite of the old man's appeal to him to stop. With his wife's concurrence, he gives up his money and political position, becomes clerk to a notary, and is happy on a small salary.

Yesterday, To-day, and Forever. A poem in twelve books. By Edward Henry Bickersteth. (1866.) A work in blank verse, 10,750 lines in length, devoted to imaginative journeyings after death in Hades, Paradise, and Hell, with a review of creation, the Fall, the empire of darkness, redemption, the war against Satan, the victory over Satan, the millennial Sabbath, the Last Judgment, and heaven's many mansions. The author, who was made bishop of Exeter in 1885, has been in his generation, as his father was in the previous generation, a chief representative in the Church of England of profoundly Evangelical, anti-Romanist, and anti-liberal, pietism and teaching,—a very emotional and earnest pietism and intensely orthodox Low Church teaching. The 'Christian Psalmody,' compiled by the father in 1832, which went through 59 editions in seven years, was the most popular hymn-book of the Evangelical school in the Church. The 'Hymnal Companion,' prepared by the son (final revised and enlarged edition, 1876), is in use in thousands of churches in England and the colonies. It was to impressively invoke divine and eternal auspices for the doctrines and pietism of the Evangelical party, and to feed Evangelical faith and enthusiasm, that the younger Bickersteth, with Dante and Milton in view, essayed his ambitious task, and executed it with very fair success, at least as to teaching and emotion.

New Fiction, The, by Professor H. D. Traill, (1897,) is a collection of a dozen essays on literary matters, ranging from 'Newspaper English' to the trials of publishers, and including criticisms on authors from Lucian to Stephen Crane. The title essay considers Stephen Crane and Arthur Morrison as the two apostles of modern "realism," as this sees fit to deal with low life; and accuses them of betraying their own aim, and being guilty of a wild romanticism, in depicting their slums in impossibly lurid colors, and life in them as an unvarying brutality and horror, irreconcilable with human nature. 'The Political Novel' begins with Disraeli, and ends with Mrs. Humphry Ward, of whose work a very discriminating estimate suggests that a lack of humor accounts for the fact that where her great capacity and fine art have done so much, they have not done more. 'The Novel of Manners,' which began with the crude performances of Miss Burney, and came to its flower in Miss Austen's delicately perfect work, has a paper to itself. Other essays treat 'Matthew Arnold,' 'Richardson's Novels,' Pascal's 'Provincial Letters,' the witty 'Plays of Lucian,' and 'The Future of Humor,' in which the author wonders whether the world is growing so serious-minded that humor will die out, as some fine growth disappears from an inhospitable soil. Professor Traill's work shows perfect fairness, a nice discrimination, a sympathetic consciousness of an author's purpose, and a neat craftsmanship. His attitude is always that of detachment, and the pleasure he gives his reader seems to be entirely impersonal. A book so sound and balanced is interesting and helpful.

Window in Thrums, A, by James M. Barrie (1889), is a continuation of the 'Auld Licht' series. Its scenes are confined mainly to the interior of the little Scotch cot in "Thrums" where lived Hendry and Jess McQumpha, and their daughter Leeby. In Mr. Barrie's later work, 'Margaret Ogilvy,' an affectionate and artistic picture of his mother, we discern that in Jess and Leeby his mother and sister sat for the portraits. Jess is a quaint figure. A chronic invalid, yet throbbing with interest in everybody and everything, she sits at the window of her cottage, and keeps up

with Leaby a running fire of terse and often cutting comment upon village happenings, and thus holds herself in touch with the life and gossip which she knows only through the window. Barrie's sympathetic ability to see how inseparable are humor and pathos makes his characters living and human. Tammas Haggart, the humorist, at much pains to understand and dispense the philosophy of his own humor; the little christening robe which does the honors for the whole village, and which is so tenderly revered by Jess because it was made for her own babe, "twenty years dead," but still living for her; the family pride in Jamie, the son who has gone to London, in whom we may see "Gavin Ogilvy" (Barrie's own pseudonym); and finally, Jamie's home-coming to find Hendry, Jess, and Leaby gone to the long home, are absolutely real. And if the reader laughs at the whimsicalities of the village folk, it is because he loves them.

Footsteps of Fate, ("Noodlot") by Louis Marie Anne Couperus. Translation from the Dutch by Clara Bell. This story, by one of the latest and youngest novelists of Holland, is powerfully told, and is of absorbing if somewhat strange and morbid interest. It opens in a villa of suburban London, where a wealthy and idle young Hollander is surprised in his bachelor apartments by a visit at midnight of a man in tramp's attire, who seeks shelter and food in the name of early friendship and companionship. "Bertie," the name of the returned prodigal, is taken in by his large-hearted friend Frank, washed, clothed, and fed into respectability, and introduced into the club and made his intimate companion and peer in society. Wearying at last of an endless round of pleasure, marred at times for Frank by certain survivals of low habits in his friend, they, at Bertie's suggestion, go off for a tour in Norway, where Frank meets the young lady who will henceforth absorb his affections. Bertie seeing this, and dismayed at the prospect of being again thrown upon the world, all the more unfitted for struggle after his unstinted enjoyment of his friend's wealth, is prompted by his "fate" to plot for the prevention of the marriage of the loving couple; and the story is occupied with the progress and results of his evil scheme. There is in it a

strong savor of Ibsen and of the Karma cult, a subtle portrayal of character and much fine interpretation of nature. The author was already favorably known through his longer novel 'Eline Vere.'

The Revenge of Joseph Noirel, by Victor Cherbuliez. A lively and skillful character sketch by this master of literary portraiture; who here, as in 'Jean Teterol's Idea,' takes for his theme the moral unrest caused by social class distinctions, but carries the development of his theme to a tragic extreme. The scene is laid at Mon Plaisir, near Geneva, the villa-home of the well-to-do bourgeois manufacturer, M. Merion, whose wife has social ambitions of which the daughter Mademoiselle Marguerite is made the innocent victim. Given in a *mariage de convenance* to M. le Conte d'Orins, she finds the unhappiness of a union without love intensified into horror and dread by the suspicion that her husband has been guilty of a hidden crime. Meanwhile the hero of the story, Joseph Noirel, is the trusted overseer in the works of M. Merion; having been gradually promoted to this position of responsibility and esteem from that of the starving child of disgraced parents, whom the village crier had rescued and introduced as an apprentice in the factory. On Mademoiselle Marguerite's returning from her years of training in the convent for the aristocratic life to which her mother had destined her, Joseph is captivated by her beauty; and after being thrown together by the accident of a storm, he becomes the hopeless victim of a devouring but unrequited love for her. The marriage with the count having taken place, Joseph becomes aware of the crime of which the husband is guilty, and informs Marguerite, who flees for refuge to Mon Plaisir. The count meanwhile creates the suspicion that it is a guilty attachment on the part of Marguerite for Joseph which has brought her there, and her parents indignantly reject her plea for their protection. A word from her would reveal her husband's crime and would cost his life. Meanwhile Joseph has already resolved to end his hopeless misery by taking his own life. Marguerite maintains her silence, obeys her husband, and leaves her father's house. She asks Joseph to become the instrument of her death before taking his own life, and

under circumstances that would imply guilt, while yet she remains innocent, and the savior of her husband's life and honor. The narration of this climax of the story's action is in the highest plane of dramatic writing, and is a remarkable exhibition of the author's power of reserve, and of his ability to suggest the hidden reality beneath expressed unreality.

Toilers of the Sea ('Les Travailleurs de la Mer.') (1866.) A novel by Victor Hugo, which possesses double interest: first, in the story; secondly, in its bold descriptions of the colossal and secret powers of the elements. In time it followed after the still more famous '*Les Misérables*.' The scene is laid in Germany; and the book is dedicated to the "Isle of Guernsey, severe yet gentle, my present asylum, my probable tomb." The heroine, Deruchette, is the niece of Lethierry, who has invented a steamboat, La Durande, which plies between Guernsey and St. Malo, and which is the wonder of the Channel Islands. His partner, Rantaine, disappears with a large sum of money, and is succeeded as captain of La Durande by Clubin. The latter has friends among the smugglers, and with their assistance finds Rantaine, who has escaped in the guise of a Quaker. Clubin obtains this booty and determines to keep it. He plans to wreck La Durande on the rocks known as "Les Hanois," and then to swim ashore and escape. From this point, the story is full of the excitement and terror of the life of the sailor. The descriptions of the sea, the wind, and the mysteries of the ocean-bed, are wonderful. Among the most striking scenes is the encounter of Gilliatt, the real hero of the book, with an octopus which lurks in a rocky cavern beneath the sea. Penetrating into the shadows of this submarine crypt, whose arches are covered with seaweed and trailing moss, Gilliatt soon finds himself in the embrace of the gigantic and slimy monster, whose gleaming eyes are fixed upon him. Of this story George Henry Lewes said that it had "a certain daring inflation about it which cannot be met elsewhere; and if the splendor is barbaric it is undeniably splendid. Page after page and chapter after chapter may be mere fireworks which blaze and pass away; but as fireworks, the

prodigality is amazing." He also says that the author has given "a poetical vision of the sea, which is more like an apocalypse than the vision of a healthy mind."

Virgin Soil, by Ivan Turgeneff. Turgeneff gives in 'Virgin Soil' a graphic picture of the various moral and social influences at work in the modern Nihilistic movement in Russia. The motive of the story is deep and subtle, and is developed with masterly skill and refinement. The hero Neshdanoff, a young university student of noble but illegitimate descent and in poor worldly circumstances, has his sympathies roused for the depressed peasantry of Russia, and with romantic ardor enters into the secret conspiracy for their relief. In the house of a government official where he is engaged as tutor, he meets Marianne, a relation of the family, who is also secretly an enthusiast in the Nihilistic cause, and, irresistibly drawn to her, he elopes with her, and seeks employment with a machinist and manufacturer, Solomine. The effort to descend to the level of the peasants, to enter into their life and to rouse them to a united movement for liberty, is met with a stolid apathy and lack of intelligence on their part, that dampens his ardor and makes his effort seem to him like the merest sentimentalism, that can never yield any real result. This loss of faith in himself and in his own sincerity impels him to break his promise of marriage with Marianne, and, commanding her to marry Solomine, the machinist and manufacturer, to take his own life in despair of finding a sphere in the world for his genius,—a mixture of inherited aristocracy and purely romantic democracy. In Solomine is depicted the real reformer, the man without "ideals" and elegant phrases, who, in his honest dealings with those under him and his recognition of the true dignity of labor and of neighborly service, is exerting the redeeming force that can gradually introduce a new manhood into the laboring classes, and so enable them to appreciate and aspire to the practical and the heroic elements of a true freedom. In the marriage of Solomine and Marianne is seen the union of reform, as distinguished from the ineffectual idealism of an aristocracy that lacks the practical knowledge and the social mediation of a middle class.

Aeneid, The, the golden branch on the ilex-tree of Latin literature, was the work of Publius Virgilius Maro, who was born October 15th, 70 B.C., and died September 22d, 19 B.C.

The poem is interwoven with pre-Christian civilization, with mediæval and modern thought, as is no other poem of the ancient world. It is the Bible of the later classical literature, as the Iliad is of the earlier, linked by its very nature to the visionary Middle Ages. For in the *Aeneid*, conflict has become spiritualized; and the warrior *Aeneas* bears always about him the remoteness of the priest, or of one mindful ever of the place of souls. It is the detachment of the hero from the passion of love, from the passion of war, which made him appeal so powerfully to the mediæval mind, preoccupied with the Unseen. Only the creator of *Aeneas* could be Dante's guide among the shades. Of him Tennyson writes:—

"Light among the vanished ages; star that gildest yet this phantom shore;
Golden branch among the shadows, kings and realms that set to rise no more."

The *Aeneid* is in twelve books: the first six in imitation of the *Odyssey*; the last six, of the *Iliad*. The Trojan hero is led to Italy, where he is to be the father of a race and of an empire supreme among nations. On his way thither he tarries at Carthage, whose queen, Dido, loves him as with the first love of a virgin. To her he tells the story of Troy. For love of him she slays herself when the gods lead him from her shores. Arrived in Italy he seeks the underworld, under the protection of the Sibyl of Cumæ. He emerges thence to overcome his enemies. The *Aeneid* was not perfected at the time of Virgil's death, and his friends Varius and Tucca edited it at the request of the emperor Augustus. It has since become the heritage of the world.

"On this line the poet's own voice faltered as he read. At this Augustus and Octavia melted into passionate weeping. Here is the verse which Augustine quotes as typical, in its majestic rhythm, of all the pathos and the glory of pagan art from which the Christian was bound to flee. This is the couplet which Fénelon could never read without admiring tears. This line Filippo Strozzi scrawled on his prison wall, when he slew himself to avoid worse ill. These are the words

which, like a trumpet-call, roused Savonarola to seek the things that are above. And this line Dante heard on the lips of the Church Triumphant, at the opening of the Paradise of God."

Aeneid, The, an epic by Heinrich von Veldeche,—a minnesinger of the twelfth century and one of the earliest German poets. It is distinguished for the elegance of its form and the harmony of its versification. In this poem, love (*die Minne*) is for the first time introduced as a theme. The story follows the same line as Virgil's until the hero comes to Latium. There it pauses to depict the love of Lavinia for *Aeneas*, and this is its most original and successful portion. *Aeneas* marries Lavinia, becomes king, and builds Alba. Gawain Douglas translated the *Aeneid* into the Scottish dialect in 1513. This vigorous adaptation probably suggested to the Earl of Surrey the idea of turning the second and fourth books into blank verse, the earliest example of blank verse in the language. Douglas takes some strange liberties with his author. He changes the sibyl into a nun, and makes her admonish *Aeneas* to be sure to say his prayers and tell his beads. The English translations are numerous; Dryden's, Conington's, and notably Sir Charles Bowen's, being perhaps the best. That of William Morris is much admired also, and in America the versions of C. P. Cranch and of Prof. Geo. H. Palmer are examples of good scholarship and good taste. The epic has been often travestied. The first travesty, entitled '*Eneide de Virgilio Travestida*', appeared at Rome in 1633. It was very popular among the frivolous; but scholars, to whom everything written by the Mantuan was sacred, were scandalized. The '*Eneide Travestie*' of Scarron is a French classic.

Angel in the House, The, Coventry Patmore's most noted poem, was published in four parts between 1854 and 1862. '*The Betrothal*' appeared in 1854, '*The Espousals*' in 1856, '*Faithful Forever*' in 1860, and '*The Victories of Love*' in 1863. The entire poem is idyllic in form. It is a glorification of domestic life, of love sheltered in the home, and guarded by the gentle and tender wife. In consequence it has been extremely popular in British families of the class it describes,—high-bred gentlefolk, to whom the household is the centre of refining affection.

Age of Chivalry, The, or THE LEGENDS OF KING ARTHUR, by Thomas Bulfinch, was published in 1858. More than twenty years after, an enlarged edition appeared under the editorship of Edward Everett Hale. In Part First, the legends of King Arthur and his knights are considered. Part Second deals with the Mabinogion, or ancient prose tales of the Welsh; Part Third with the knights of English history, King Richard, Robin Hood, and the Black Prince. From the time of its first publication the popularity of the book has been great. No more sympathetic and fitting introduction could be found to the legends of chivalry. The book is written in a youthful spirit that commends it to the young.

Bacon, Roger, his Opus Majus. (A.D. 1267.) Newly edited and published, with introduction and full English Analysis of the Latin text, by J. H. Bridges. (2 vols., 1897.) An adequate publication, after 630 years, of one of the most remarkable productions of the human mind.

The work is an exhortation addressed to Pope Clement, urging him to initiate a reform of Christian education, in order to establish the ascendancy of the Catholic Church over all nations and religions of the world. Its author wished to see recognition of "all the sciences," since all are parts of one and the same complete wisdom. He first gave experiment the distinct and supreme place which was later revived by Descartes, and carried out in modern science. He formed a clear conception of chemistry, in his day not yet separated from alchemy; and of a science of living things, as resulting with chemistry from physics. "The generation of men, and of brutes, and of plants," he said, "is from elemental and liquid substances, and is of like manner with the generation of inanimate things."

The central theme of his work was the consolidation of the Catholic faith as the supreme agency for the civilization and ennoblement of mankind. For this end a complete renovation and reorganization of man's intellectual forces was needed. The four principal impediments to wisdom were authority, habit, prejudice, and false conceit of knowledge. The last of these, ignorance under the cloak of wisdom, was pronounced the worst and most fatal. A striking feature of this scheme of instruction was its

estimate of Greek culture as providentially ordained not less than Hebrew, and to be studied the same as Hebrew. In view of the corruption of his own times, Roger Bacon said: "The ancient philosophers have spoken so wonderfully on virtue and vice, that a Christian man may well be astounded at those who were unbelievers thus attaining the summits of morality. On the Christian virtues of faith, hope, and charity, we can speak things of which they knew nothing. But in the virtues needed for integrity of life, and for human fellowship, we are not their equals either in word or deed." A section of his moral philosophy Roger Bacon devotes to the first attempt ever made at the comparative study of the religions of the world.

His protests against the intellectual prejudices of the time, his forecasts of an age of industry and invention, the prominence given to experiment, alike as the test of received opinion and the guide to new fields of discovery, render comparison with Francis Bacon unavoidable. In wealth of words, in brilliancy of imagination, Francis Bacon was immeasurably his superior. But Roger Bacon had the sounder estimate and the firmer grasp of that combination of deductive with inductive method which marks the scientific discoverer.

The competent editor, whose judgments we give, has furnished analyses of Bacon's Latin text which enable the English reader to gather easily his leading ideas.

Advancement of Learning, The, by Francis Bacon, 1605, the original title being 'Of the Proficience and Advancement of Learning, Divine and Human.' This book, received with great favor by the court and by scholars, was afterwards enlarged and published in Latin with the title 'De Augmentis Scientiarum,' as the first part of a monumental labor, 'The Instauration of the Sciences,' of which the second part was the still famous 'Novum Organum,' on which Bacon's fame as a philosopher rests. The 'Advancement of Learning' considers first the excellence of knowledge and the best way of spreading it, what has been already done to scatter it, and what left undone. The author then proceeds to divide all knowledge into three kingdoms or inclosures,—history, poetry, and philosophy; which appeal directly to the three manifestations

of human understanding, memory, imagination, and reason. The smaller third of the book relates to revealed religion.

Astronomy, The Dawn of, by J. Norman Lockyer (1897). A popular study of the temple worship and mythology of the ancient Egyptians, designed to show that in the construction of their magnificent temples the Egyptians had an eye to astronomical facts, such as the rising or setting of the sun at a particular time in the year, or to the rising of certain stars; and so planned the long axis of a great temple as to permit a beam of light to pass at a particular moment the whole length of the central aisle into the Holy Place, and there illuminate the image of the deity,—giving at once an exact note of time, and a manifestation of the god by the illumination, which the people supposed to be miraculous. Mr. Lockyer's clear discovery of these astronomical facts explains very interestingly the nature of the gods and goddesses, many of whom are found to be different aspects of the same object in nature. For both the science and the religion of Egypt the work is of great value.

History of the Conquest of Peru, by William Hickling Prescott. (1847.) Of the five books into which this admirable work is divided, the first treats of the wonderful civilization of the Incas; the second of the discovery of Peru; the third of its conquest; the fourth of the civil wars of the conquerors; and the fifth of the settlement of the country. The first book hardly yields in interest to any of the others, describing as it does, on the whole, an unparalleled state of society. In it some of the votaries of modern socialism have seen confirmation of the practicability and successful working of their own theory; but Prescott's verdict of the system is that it was "the most oppressive, though the mildest, of despots." At least it was more lenient, more refined, and based more upon reason as contrasted with force, than was that of the Aztecs. He describes it very fully: the orders of society, the divisions of the kingdom, the administration of justice, the revenues, religion, education, agriculture, manners, manufactures, architecture, etc. From the necessities of its material, the work is more scattered in construction than is the "His-

tory of the Conquest of Mexico," which is usually regarded as the author's most brilliant production. Of the opportunities this afforded, Prescott himself remarks: "The natural development of the story . . . is precisely what would be prescribed by the severest rules of art." The portrait drawn of Pizarro, who is the principal figure in the drama, is that of a man brave, energetic, temperate, and though avaricious, extravagant; bold in action, yet slow, and at the same time inflexible of resolution; ambitious; exceptionally perfidious. An effort is made to counterbalance the tendency to hero-worship and picturesque coloring by the occasional insertion of passages of an opposite character.

The Jesuit Relations and Allied Documents: Travels and explorations of the Jesuit Missionaries in New France. (1610-1791.) The original French, Latin, and Italian texts, with English translations and notes; illustrated by portraits, maps, and fac-similes. Edited by Reuben Gold Thwaites. (Vol. i., 1896.—Vol. xiv., 1898.) A part of a republication of great magnitude and importance; the fourteen volumes already issued being a beginning only, covering the years 1610-38. The entire work consists, as to 'The Jesuit Relations,' in forty volumes of Jesuit annual reports in French, which began to appear in Paris in 1632, and came out year by year to 1673. These begin in the present work with Vol. v.; and ten volumes carry 'Le Jeune's Relation' into 1638. The very great value of the work is that of original materials of the most interesting character for the history of North America from 1611, the date of the first landing of Jesuit missionaries on the shores of Nova Scotia. The present reproduction of documents takes them in chronological order. Thus Vols. i.-iv. are devoted to the story of Acadia from 1610 to 1616, and the opening pages of the story of Quebec, 1625-29. Then comes 'Le Jeune's Relation,' as stated above. The execution of the work by translators, editors, and printers (at Cleveland, Ohio) is every way admirable; and its completion will make a monumental addition to our historical libraries.

Nineveh and its Remains (1849).
Monuments of Nineveh (1853). By Austen Henry Layard. A highly

Interesting narrative of the earliest of the discoveries which have laid open to historical knowledge the civilization, empire, and culture of Babylonia (and Assyria), back to about 4000 B. C., and which already promise to make known history beginning as early as 7000 B. C. Layard, in traveling overland from London to Ceylon, passed ruins on the banks of the Tigris which tradition pointed out as marking the site of Nineveh; and the desire which he then felt to make explorations led him to return to the region. He made some secret diggings in 1845, and in 1846 and 1847 pushed his excavations to the first great success, that of the discovery of the ruins of four distinct palaces, one of which, supposed to have been built by Sardanapalus, yielded the remarkable monuments which are still a chief attraction of the British Museum. Beside the bas-reliefs and inscriptions which had covered the walls of a palace, there were the gigantic winged human-headed bulls and lions, and eagle-headed deities, which are among the objects of Assyrian religious art. As an opening of a story of discovery hardly surpassed in the annals of modern research, the work reported in Layard's books is of the greatest interest.

Primitive Man, by Louis Figuier. Revised Translation with Thirty Scenes of Primitive Life and 233 Figures of Objects belonging to Prehistoric Ages. (1870.) A clear popular manual of the facts and arguments going to show the very great antiquity of man. It presents the evidence of actual relics of prehistoric life, with special attention to those found in France. At the time of its publication English readers were familiar with the views advocated by Lyell and Lubbock, and knew less of the results of French research, on which prehistoric archaeology very largely rests. In the scheme of this startlingly interesting science the history of primitive mankind is divided into two great periods or ages: (1) The Stone Age, divided into three epochs; and (2) The Age of Metals, divided into two epochs. The story of these ages is the story of primitive man. Man first appeared in the epoch of those gigantic animals which became extinct long ages ago, the mammoth and the great cave-bear. He could only dwell in caves and hollows of

the earth; and his clothing was made from the skins of beasts, or was of skins not made at all. The few simple tools or weapons which he contrived showed one chief material, except wood for handles, and that was stone. Horn and bone came into use for some minor implements, but stone was the material mainly employed for tools and weapons. Manufactures consisted chiefly in making sharp flakes of stone, some with edges for knives or hatchets, and others with points for a thrusting tool or weapon. If fire was known, and the potter's art also of molding moist clay into shapes and baking them to hardness, this added not only to the comfort but to the implements of primitive man; and shells perforated and strung made jewelry. If there was any money it was shell money. Bone and horn served to make implements such as arrow-heads, and bodkins, man's earliest needles. If a use like that of paper was known, a flat bone, like a shoulder-blade, served. The first art was with a bodkin, scratching on the flat of a bone the outline of the head of a favorite horse, or of a reindeer captured for a feast. Burial customs arose, and funeral feasts; and there seem to be indications of belief that the dead were not so dead but that they would need food and tools and other means of life.

The name given to this earliest Stone Age epoch is that of the Mammoth and Cave-Bear, the conspicuous representatives of the gigantic animals of that time. It was a time of fearful cold, in one of the ages of ice which played so large a part in the early history of the globe.

The second of the Stone Age epochs is called that of the reindeer, because this animal existed in great numbers, and with it the horse, various great cattle, elk, deer, etc., in place of the mammoth, cave-bear, cave-hyena, cavelion, etc. The intense glacial cold of the first epoch was gone. Forests instead of ice clothed the earth. But these earlier Stone Age epochs are a dark dismal night hard to penetrate. A third Stone Age epoch followed, called the Polished Stone epoch, because of the great improvement effected in implements by polishing or smoothing the stone parts. Other advances were made in every department of early rude life. It was the age of many tamed animals,

The Stone Age was succeeded by the Age of Metals, in which there first came the Bronze epoch; and after it the Iron epoch, each being marked by knowledge of the use of the metals named. The details, and the exact facts as to the type of man in each of the earliest epochs, can be made out but imperfectly; and since Figuier wrote, not a little has been added to our knowledge; yet the story as far as given is of extreme interest.

Through the Dark Continent, by Henry Morton Stanley, appeared in 1878. It is a graphic narrative of his dangers and remarkable experiences in traversing the African continent, from the eastern shore to the Atlantic Ocean. Already distinguished as an African explorer, he had told the story of his earlier trips in 'How I Found Livingstone'; and the latter's death in 1874 made him anxious to continue his unfinished work. The London Daily Telegraph and the New York Herald combined to organize an expedition of which he was appointed chief. Its objects were to solve the remaining problems of Central African geography, and to investigate the haunts of slave-traders.

Before beginning his own narrative, Stanley sums up all that was previously known about the Nile and great central lakes; and the achievements of his predecessors, Speke, Burton, and Livingstone; and shows that the western half of the continent was still practically a blank.

He reached Zanzibar Island in September 1874, where he engaged Arab and Wangwana porters, and bought supplies of cloth, beads, and provisions. Upon November 12, he embarked with three young English assistants and a company of 224 men for the mainland in six Arab dhows. From that day until his triumphal return to Zanzibar in a British steamer, over three year later, with the survivors of his company, he describes a long contention with famine, disease, insubordination in camps, war with hostile natives, and other dangers. After pushing inland, he turned northward to Lake Victoria, which he circumnavigated in the Lady Alice, a barge constructed so as to be portable in sections. Upon this trip he met Tsesa, the then king of Uganda, whom he says he converted to Christianity, and in

whose domains he was royally entertained. The party then proceeded to Ujiji, on Lake Tanganyika, at which point Stanley again embarked with a picked crew, and sailed around the lake. In his subsequent march across country, he heard rumors of Dwarfland, which he afterwards visited, and had dangerous skirmishes with cannibals. He reached the Luama River, and followed it 220 miles until it united with the Lualaba, to form a broad gray river which he knew as the Livingstone, or Congo. Along its many windings, sometimes delayed by almost impassable rapids, through the haunts of zebra and buffalo, and of friendly and hostile natives, he persuaded his weary men, until they reached cultivated fields again, and a party of white men from Bornu came to greet him. Even then his troubles were not over, for the sudden relaxation from hardships caused illness among his men, from which several died.

According to his promise, he took his company all the way back to their homes in Zanzibar; and saw their happy meeting with the friends who welcomed them as heroes.

The Anglo-American Expedition had succeeded, and since its work the map of Africa is far less of a blank.

Travels with a Donkey in the Cévennes, by Robert Louis Stevenson, is one of the author's earliest works, published in 1879 when he was under thirty. It is an account of his journeys, for health's sake, in the mountains of southern France, with a diminutive donkey, Modestine by name. It is full of charming descriptions of the native population and of nature, and has lively fancy, frequent touches of poetry, and sparkling humor, making it one of the most enjoyable of Stevenson's autobiographic writings. The sketch of the seemingly meek but really stubborn and aggravating donkey, whom he becomes fond of in spite of himself, is delicious.

The itinerary is described under the headings: 'Velay,' 'Upper Gévaudan,' 'Our Lady of the Snow,' and 'The Country of the Camisard.' Quotable passages abound:—"Night is a dead monotonous period under a roof, but in the open world it passes lightly, with its skies and dews and perfumes, and the hours are marked by changes in the face of nature. What seems a kind of tem-

poral death to people choked between walls and curtains, is only light and living slumber to the man who sleeps afieid."

After camping out in a pine wood over night: "I hastened to prepare my pack and tackle the steep ascent before me, but I had something on my mind. It was only a fancy; yet a fancy will sometimes be importunate. I had been most hospitably received and punctually served in my green caravanserai. The room was airy, the water excellent, and the dawn had called me to a moment. I say nothing of the tapestries or the inimitable ceiling, nor yet of the view which I commanded from the windows; but I felt I was in some one's debt for all this liberal entertainment. And so it pleased me, in a half-laughing way, to leave pieces of money on the turf as I went along, until I had left enough for my night's lodging."

At the end of his trip he sold Modestine: "It was not until I was fairly seated by the driver . . . that I became aware of my bereavement. I had lost Modestine. Up to that moment I had thought I hated her, but now she was gone. . . . For twelve days we had been fast companions; we had traveled upwards of 120 miles, crossed several respectable ridges, and jogged along with our six legs by many a rocky and many a boggy by-road. After the first day, although sometimes I was hurt and distant in manner, I still kept my patience; and as for her, poor soul! she had come to regard me as a god. She loved to eat out of my hand. She was patient, elegant in form, the color of an ideal mouse, and inimitably small. Her faults were those of her race and sex; her virtues were her own. Farewell, and if forever —."

Napoleon the First, The History of,
by P. Lanfrey. (1871-79.) A study of the career and character of Napoleon down to the close of 1811, in which advantage is taken of the lapse of time, and the comprehensive collection made by many writers of materials, for a work thoroughly and perfectly historical, —a clear-sighted estimate of the great figure which so many eminent writers have examined, either for excess of apology or for unjust detraction. The death of the author, November 16th, 1877, left his work unfinished, at the point

where the organization of the army for the invasion of Russia was in hand. But in its incomplete state even, the work sufficiently carries on the arraignment of the empire of Napoleon at the bar of historical judgment to stand as the ablest and the most complete criticism upon Bonaparte and his career.

Count of Monte Cristo, The, by Alexandre Dumas, is the only novel of modern times which the great romancer has written; and it is so widely known that "the treasure of Monte Cristo" has passed into a proverb. The story opens in Marseilles, in the year 1815, just before the "Hundred Days." Young Edward Dantès, the hero, mate of the merchant ship Pharaon, is about to be made her captain and marry his sweetheart, the lovely Catalan Mercedes, when his disappointed rivals, one of whom wants the ship and the other the girl, conspire against him, and lodge information with the "Procureur du Roi" that Dantès is a dangerous Bonapartist, and is carrying letters from the Emperor, exiled in Elba, to his supporters. Although there is circumstantial evidence against him, the magistrate knows Dantès to be innocent; but he has reasons of his own for wanting him out of the way. He sends him to the gloomy Château of If, a fortress built on a rocky ledge in the sea, where he suffers an unmerited captivity of nearly twenty years. He escapes at length in a miraculous manner, with the knowledge, confided to him by a supposed madman, a fellow prisoner, of an enormous treasure hidden on the barren Island of Monte Cristo, off the Italian coast. Dantès discovers the treasure, and starts out anew in life, to dazzle the world as the mysterious Count of Monte Cristo, with the one fixed purpose of avenging himself on his persecutors, all of whom have risen high in the world to wealth and honors. He becomes a private Nemesis for the destruction of the rich banker, the honored general, and the distinguished magistrate, each of whom his tireless, relentless hand brings low. The first half of the book is a story of romantic and exciting adventure; the second is in a different key, sombre and unlovely, and not likely to convince any one that revenge is sweet. But the splendid

imagination of Dumas transfigures the whole, its intensity persuades the reader that the impossible is the actual, and its rush and impetuosity sweep him breathless to the end.

A Tragic Idyll ("Une Idylle Tragique"), by Paul Bourget. (1896.) M. Bourget declares that in life there are two types of beings corresponding to tragedy and comedy, to one of which great departments each belongs, generally with no mixture. "For one, the most romantic episodes end as in a vaudeville. For the other the simplest adventures end in drama; devoted to poignant emotions, cruel complications, all their idylls are tragic idylls." With this idea in mind the author pictures the young Provençal Vicomte de Carancez, a true D'Artagnan, *un gourmand de toutes les gourmandises*, who has run through his inheritance of 600,000 francs; and contrasts him with his friend Pierre Hautefeuille, a genuine, sweet-tempered, chivalrous, and chaste (at least, comparatively chaste) provincial gentleman. The light, fickle, astute, and clever adventurer, whose very title is in question, in searching for means to recoup his fortunes deliberately falls in love with a rich widow, the Venetian Marchioness Adriana Bonaccorsi; and successfully carries his romantic plan into execution, cleverly parrying all the attempts of her Anglomaniac brother to get rid of him by sixteenth-century methods of poison and assassination. Pierre on the other hand falls under the seduction of the beautiful and passionate morganatic wife of an Austrian archduke: and though their liaison reaches the last development, its guilty fruit is utter wretchedness for both,—not, as an Anglo-Saxon moralist would have pictured it, from the breaking of any moral law, but because a former lover of the Baroness Ely de Sallach-Carlsberg is Pierre's most intimate friend; their passions cross each other and clash, and ultimately lead to the death of Olivier du Prat, who in a moment of exaltation and moral despair sacrifices himself to save his friend, though he knows that this friend is playing him false and breaking a solemn oath. This dead friend becomes the living remorse that prevents the two passionate lovers from ever again meeting.

The story opens at Monte Carlo, the heated unwholesome life of which is set

forth in the most brilliant colors. It is like a historical painting, so many portraits are introduced. The description of the sea trip to Genoa, whither the beautiful yacht of the American millionaire carries most of the personages of the story, is also most vividly told, and the episode of the secret marriage is like a canto of a poem. Surely no ceremony in Genoa had ever been more remarkable: "This great Venetian lady had come from Cannes on an American's yacht to marry a ruined gentleman of dubious title from Barbentane, assisted by a young American girl and an Austrian lady, a morganatic archduchess, who in her turn is accompanied by a Frenchman of the simplest, the most provincial French tradition."

The poetry of the idyll is not to be gainsaid, or its fascinating interest, or its dramatic power. Its tenuous moral is thoroughly French, but is based on this epigrammatic exclamation:—

"Ah! demain! ce dangereux et mystérieux demain, l'inevitable expiation de tous nos coupables aujourd'hui. (Ah to-morrow, that dangerous and mysterious to-morrow, the inevitable punisher of all our guilty to-days!)"

To an American reader an element of comedy is introduced in the author's amusing portrayal of Marsh the American railway magnate. More realistic is his account of the half-mad scientific Archduke, who hated his wife and yet was jealous of her.

Wanda, a romantic novel by "Ouida," was published in 1883. It has a picturesque and extravagant plot and setting. Wanda, the heroine, a beautiful woman of high rank and wealth, is the possessor of a magnificent ancestral castle in the mountains of Austria. There the nineteenth century meets the Middle Ages. Wanda is herself steeped in old-world traditions of honor and chivalry. She will not marry until she loves, and she does not love readily. One stormy night a stranger is rescued from drowning in the lake beside the castle. He calls himself René, Marquis de Sabran-Romaris, but he is really the natural son of a great Russian noble by a peasant girl. Yet he is the son of his father rather than of his mother; he has lived so long in the atmosphere of aristocracy that he almost believes in himself. The ancient family from which

he stole his title is extinct. The world accepts him as its last representative. By temperament and training he is in every way a man suited to Wanda von Szalras. She loves him in spite of herself. He on his part loves her honestly for herself alone; loves her so much that he cannot tell her the true story of his birth, and that he was once Vassia Kazán, a serf. Only one person lives who remembers Vassia Kazán. This is Egon Vasárhely, Wanda's cousin, who cherishes for her a hopeless love. As a boy guest in the house of Prince Zabároff, Vassia's father, he had quarreled with Vassia, and had wounded him with a knife.

The Marquis of Sabran marries Wanda; children are born to them; their married life is wholly happy. After several years, Egon is prevailed upon to visit them. The beautiful features of Wanda's husband awaken strange memories of a boyish quarrel. By a long chain of circumstances, Sabran is at last forced to tell Wanda of his deception. She sends him from her, and for three years lives in solitude and bitterness. She forgives him only when he saves the life of their eldest son. But he has given his own life to do this, living only eleven days after the rescue of the child. "In the heart of his wife he lives forever, and with him lives a sleepless and eternal remorse."

Wages of Sin, The, by "Lucas Mallet," is a study of character rather than a novel of incident. The leading personages stand in high relief against a background of commonplace English prosperity. Mary Crookenden, the heroine, is a charming English girl; beautiful, spirited, and an heiress. Her cousin, Lance Crookenden, who is a few years older, has loved her from childhood; but she accepts his devotion as an agreeable matter-of-course, and in spite of his wealth and good looks, regards him with a tinge of affectionate contempt. Mary has many suitors; among them a young clergyman, Cyprian Oldham, and an artist, James Colthurst. She engages herself to Oldham, but finds him too conventional to be sympathetic; and becomes fascinated by Colthurst, the most gifted and most earnest man she knows, who loves her passionately. But a sin of Colthurst's youth lays a heavy hand upon him, pushing away his love, inter-

diting his happiness, and laying a curse upon those who are dearest to him. The innocent suffer for the guilty, and the wages of sin is death.

Wetherel Affair, The, by J. W. De Forest. (1873.) The scene of this story is laid in America in the present century. Judge Jabez Wetherel, a rich old man of stern religious principles, is mysteriously murdered in his library at his country-seat in Connecticut, while rewriting his will; and the document is stolen. There is no clue to the murderer, though some suspicion rests upon the victim's nephew Edward, who has been too gay and worldly to suit the old-fashioned ideas of his uncle, who has consequently disinherited him. Previous to the murder, and contrary to his uncle's wishes, Edward has become engaged to Nestoria Bernard, a lovely young girl who is visiting at Judge Wetherel's house. Nestoria is the daughter of a missionary in Persia, and has returned home to complete her education; Edward was a fellow passenger with her on the homeward voyage, during which he fell in love with her, attracted by her innocence and charm. On the night of the tragedy Nestoria catches a glimpse of the murderer, and is impressed with the dreadful belief that it is her lover who has committed the deed. Dreading the thought of meeting him again, and being compelled to testify against him, she flees from the house and eventually reaches New York city, where all trace of her is lost. Edward Wetherel shows great strength of character in this troublous time, and exhibits fine qualities which win the respect of all. He finds himself sole heir to the large fortune, but chooses to divide it with his relatives, Mrs. Dinneford and her daughter Alice, and a cousin, Walter Lehming, to whom his uncle had willed it. Alice Dinneford becomes engaged to Count Poloski, a former friend of Edward's, who proves to be an adventurer and villain and the murderer of Judge Wetherel. He resembles Edward in looks, and it is eventually discovered that Nestoria had been deceived by this likeness. The will turns out to be in the possession of the count, who is killed in an encounter with some of his enemies before he can be brought to justice. Nestoria is recovered through the efforts of her friends the Dinnefords; and, over-

whelmed with sorrow at having doubted her lover, writes him a letter expressing remorse and contrition. Edward at once forgives her suspicion, and they are happily reunited. Several eccentric characters are introduced into the story: among them Miss Imogen Jones, who expresses herself in flowery and grandiloquent language; and Mr. John Bowlder, a noisy and blustering philosopher, who figures in various amusing episodes.

Ten Thousand a Year, by Samuel C. Warren. (1841.) This story, though regarded by critics as "ridiculously exaggerated and liable to the suspicion of being a satire on the middle classes," has held a certain place in fiction for more than half a century. Tittlebat Titmouse, its hero, is a vulgar and conceited young clerk in the London shop of Dowlas, Tagrag, Bobbin & Co. Through the machinations of Messrs. Quirk, Gammon, and Snap, Solicitors, who have discovered a flaw in the title of an old and rich family, he finds himself put in possession of an estate yielding £10,000 a year. Hitherto abused and bullied by everybody, he is now flattered and invited by his former master, Tagrag, by Quirk of the great law firm, and by the Earl of Dredlington, each anxious to secure him as a son-in-law. Titmouse marries Lady Cecilia, and takes his seat in Parliament in place of Charles Aubrey, dispossessed of the estate, his election being secured by scandalous corruption and a reckless expenditure of money. The Earl of Dredlington, finding a deed by which his son-in-law settles £2,000 a year on Gammon, learns that it is hush-money; and that Titmouse, proving to be an illegitimate child of the great house, has no right to the estate he enjoys. In consequence the attorney-general fixes a charge of conspiracy upon Quirk, Gammon, and Snap. Quirk and Snap are imprisoned, while Gammon escapes only by suicide. The Aubreys' rights are restored. The wretched Titmouse goes through insolvency; and his mind having become unbalanced by his overthrow, he passes the remainder of his miserable life in a lunatic asylum. The story has no literary standing, and is verbose and overloaded with irrelevant matter. But the plot is ingenious, the legal complications are managed in a way that won the admiration of accomplished lawyers,

and the story with all its faults contrived to arouse and maintain the reader's interest.

Thaddeus of Warsaw, by Jane Porter, (1803,) is an "old-time" romance. Thaddeus, a young Polish nobleman,—last in the line from John Sobieski, the famous king of Poland and conqueror of the Turks,—leaves home with his grandfather, count palatine, to serve under King Stanislaus in repelling an invasion by Russia and her allies. Defeated after gallant fighting, the old count is slain, and Thaddeus flies to the defense of his mother in their castle. She expires in his arms; Thaddeus is driven forth, and sees Warsaw and the Sobieski castle burned. The renowned General Kosciuszko, the King's nephew Prince Poniatowski, and other historic characters, figure prominently in the tale. After the partition of Poland the exiled Thaddeus reaches England, where a cloud on his birth is lifted, showing him a scion of the Somerset family; his marriage with a high-born English girl makes a happy ending. This was the earliest of Miss Porter's historical novels, and it appeared some years before Scott's *'Waverley.'* Having seen and talked with many poor and proud, but noble, Polish refugees in London, Miss Porter wrote with a pen "dipped in their tears," representing a pure and generous ideal,—the nobles as mostly noble, and the serfs like Arcadian shepherds. And after all, ideals are as real as deeds.

Tom Grogan, by F. Hopkinson Smith, (1895,) is a spirited and most entertaining and ingenious study of laboring life in Staten Island, New York.

Tom Grogan was a stevedore, who died from the effects of an injury. With a family to support, his widow conceals the fact of her husband's death, saying that he is sick in a hospital, that she may assume both his name and business.

She is thenceforth known to every one as 'Tom Grogan.' A sturdy, cheery, capable Irishwoman, she carries on the business with an increasing success, which arouses the jealous opposition of some rival stevedores and walking delegates of the labor union she has refused to join.

The story tells how, with marvelous pluck, Tom meets all the contemptible means which her enemies employ in

order to down her, they resorting even to the law, blackmail, arson, and attempted murder. In all her mannish employments her mother-heart beats warm and true; and her little crippled Patsy, a companion to Dickens's Tiny Tim, and Jenny the daughter with her own tender love affair, are the objects of Tom's constant solicitude.

The author has given a refreshing view of a soul of heroic mold beneath an uncouth exterior, and a pure life where men are wont to expect degradation.

Wealth Against Commonwealth, by Henry D. Lloyd. (1894.) This treatise begins with an epigram and ends with a promise. "Nature," says Mr. Lloyd, "is rich; but everywhere man, the heir of Nature, is poor." Why is this so? Because the people who are all the time helping Nature to produce wealth are the blind agents of a few enlightened but selfish schemers. The great natural monopolies, which ought to be the property of a nation, are allowed to be controlled by private individuals. Coal and oil, lumber and iron, and hundreds of indispensable commodities, are produced; by "trusts" and the result is that the few are constantly growing richer and the many are finding the battle of life an ever-increasing defeat. Mr. Lloyd shows with unsparing detail and with unimpeachable accuracy the working of the various "trusts," and the tyranny which they stand for in a so-called land of liberty. He believes that the people, who after all are the fountain-head of power, have the right to regulate all these immense questions. "Infinite," he says, "is the fountain of our rights. We can have all the rights we will create. All the rights we will give we can have. The American people will save the liberties they have inherited by winning new ones to bequeath. With this will come fruits of a new faculty almost beyond calculation. A new liberty will put an end to pauperism and millionairism, and the crimes and death-rate born of both wretchednesses, just as the liberty of politics and religion put an end to martyrs and tyrants." With a view of educating the people to a knowledge of their rights, Mr. Lloyd marshals his appalling array of facts, and points out a way for improvement in an unparalleled condition

of things. The book is marked by the serenity of optimism; for the author sees that the methods employed by "trusts" in production work for greater economy and for greater advantage in production: but he believes that those who create wealth should share in the wealth; and that the so-called "fortunate few," who possess without having helped to create, should realize their selfishness and become henceforth the servants of those whom now they make serve. Mr. Lloyd's indictment of our modern civilization is said to have had a great influence on the altruistic thought of the day.

Pensees Philosophiques, by Denis Diderot (1746), which are said to have been put on paper in the space of three days, and at the bidding of one of the philosopher's feminine friends, have been compared with Pascal's 'Thoughts' in point of force and eloquence. But though the comparison may be made of the manner, it does not hold of the matter; for Diderot expended all this ammunition of wit and intellect in demolishing the foundations of all religious faith, and the monuments built to it in the shape of sacred books. His statements are made with such entire confidence, that it is easy to believe the work to have impressed its readers with faith in the infallibility of its author. It was very widely read and exceedingly popular among the fashionable world at the time of its appearance.

Thoughts Concerning the Interpretation of Nature ("Pensées sur l'Interprétation de la Nature"), by Denis Diderot, afterward printed under the title 'Étrenne aux Esprits forts,' was written in 1754, and forms a prelude to Diderot's 'Système de la Nature.' It is a rather fantastic attempt to "interpret" nature, and contains a mingling of profound and shallow observations, the whole rendered obscure by a mass of verbiage. As one critic says: "The reader must be patient who wins an occasional glimpse of illuminating beauty or interest. To very few would the work prov^r a real interpretation of nature."

Alfred, Lord Tennyson, The Life of, by his son Hallam Tennyson. (1897.) This great biography completes

and transcends all other memoirs of the poet-laureate, since it is written by one who bore the closest relationship to him, who was in a position to know not only the daily outward events of his life but the events of his inner life,—the great unseen phenomena of a poet's mind. The memoir is exceedingly full and circumstantial, progressing from year to year of Tennyson's life, letting it tell itself for the most part through letters. A great number of these are now given to the world for the first time, together with many poems not before printed. Appended to the second volume are a number of personal recollections of the poet, by men distinguished as statesmen and men of letters. The whole forms a unique portrait of one who was in many respects a complete type of a nineteenth-century gentleman,—a figure whose greatness will increase rather than diminish through the long perspectives of time.

Two Men. Elizabeth Stoddard's second novel, was published in 1865. As in her two other stories, the scene is laid in a New England seaport town; the characters being the members of one family, all of them of strongly marked individuality. The head of the house is Sarah Auster; whose husband Jason, once a ship-carpenter, is overshadowed by her aggressive nature, and by the great wealth which is hers from her grandfather, and which she hopes will descend undivided to her son Parke,—a beautiful, sweet-natured boy, untainted by his mother's strange perverse disposition. There is another heir, however,—her cousin Osmond Luce, a seaman. After a long absence he suddenly appears with his little daughter Philippa. He resigns his rights in his child's favor, and goes to sea again. Sarah takes unwilling charge of Philippa, who grows into a strange, silent girl. She loves her cousin Parke with a grave, intense love, but he knows nothing of it. He is attracted only by brilliant colors of character, or by beauty of form. He entertains a wayward love for a beautiful girl, Charlotte Lang, in whose veins is negro blood. The shadow of their relation crosses at last the threshold of Parke's home. His mother dies of her grief. Charlotte dies at the birth of her child. Then Parke sails away from the scene of his tragedy, leaving Philippa

and Jason alone in the old homestead. In time they love and are married. 'Two Men' is written in the clear, remote style of Mrs. Stoddard, its stern realism being relieved by passages of quaint humor.

Tom Burke of "Ours," by Charles Lever. (1844.) This is one of Lever's characteristic stories of an exiled Irish patriot, who wins glory and preferment under the banners of France. Tom Burke, the son of an Irish gentleman, being orphaned runs away from home to escape the persecutions of his father's attorney. He falls in with Darby the "Blast," a shrewd, odd character, who is prominent among the United Irishmen. They reach Dublin, where Tom meets Charles de Meudon, a young French officer, who gives him a letter to the Chef of the Polytechnique at Paris, where he is to become *un élève*. On graduating from the military academy, Tom becomes an officer in the Eighth Hussars; but from an accidental acquaintance with the Marquis de Beauvis, a Bourbonist, he unconsciously becomes involved in a political intrigue, and his actions are closely watched by the police. In aiding De Beauvis to escape, Tom is himself arrested and imprisoned for treason. Through the intervention of General D'Auvergne and Mademoiselle Marie de Meudon, the sister of Charles, with whom he has fallen in love, Burke is set free. Troops are ordered to the front, and Napoleon invades Germany and Austria. After meritorious service at Austerlitz, Tom Burke, whom General D'Auvergne has made aid-de-camp, is promoted to a captaincy and takes part in the battle of Jena. But, disgusted at having constant watch over his actions, he throws up his commission and quits the service. On reaching Dublin Tom is arrested on old scores; but is acquitted through the testimony of Darby, and comes into his inheritance, an estate of four thousand pounds a year. For several years Burke leads a lonely life: but finally returns to France and again enlists, also aiding the Napoleonic cause with money. On the field of Montmirail, Burke is reported to the Emperor, and for an attack on the Austrian rear-guard at Melun he is made colonel. After his gallant conduct at the Bridge of Montereau, where he leads the assault, Burke

is given the Emperor's own cross of the Legion. Napoleon's doom is sealed, and he is exiled. Tom, refusing to serve under the Bourbons, though offered the grade of general, throws aside all thought of military ambition, marries Marie de Meudon, and retires to private life.

Proverbial Philosophy, by Martin Farquhar Tupper. Tupper's 'Proverbial Philosophy' is a book of essays, or poems in blank verse, dealing with almost every emotion and condition of life. The author begins thus: "Few and precious are the words which the lips of wisdom utter;" and he proceeds to compile a work filling 415 pages.

The poems or meditations were published between 1838 and 1867; and are in two series, dealing with over sixty subjects. The book contains many wise sayings, but it is mostly padded commonplace. For many years it was in great demand, but lately it has been subjected to ridicule.

Pilot and His Wife, The, by Jonas Lie. This story is of Norwegian simplicity. The scene is laid partly in Norway, partly in South America where the hero goes on his voyages. Salve Kristiansen loves Elizabeth Raklev, whom he has known from her childhood, which was spent in a lighthouse on a lonely island, with her grandfather. Salve is a sailor, later on a pilot. He hears that Elizabeth is engaged to a naval officer named Beck, and in a rage goes on a long voyage. Later he finds the report false; she confesses her love for him, and they are married. He is of a jealous, suspicious nature, and fierce in temper. She is often unhappy, but at last she sees that it is useless to submit passively; that there can be no happiness without mutual trust: so she reclaims and shows him the letter in which she refused to marry Beck "because my heart is another's." Convinced at last of her loyalty, Kristiansen after a struggle conquers his jealousy, and life is happy at last.

Adam Bede, the earliest of George Eliot's novels, was published in 1859, as "by the author of 'Scenes of Clerical Life.'" The story was at once pronounced by the critics to be not more remarkable for its grace, its unaffected Saxon style, and its charm of naturalness, than for its perception of those universal springs of action

that control society, and for that patient development of character and destiny that inferior novelists slight or ignore. The chief scene is the Poyser farm in the Midlands, a delightful place of shining kitchens, sweet-smelling dairy-houses, cool green porches, wide barns, and spreading woods. Here Mrs. Poyser, a kind-hearted woman, with an incorrigibly sharp tongue, has taken her husband's niece, Hester Sorrel,—an ambitious, vain, empty-headed little beauty,—to bring up. Adam Bede, the village carpenter, an admirable young fellow, is her slave.

A skeleton of the plot would convey no impression of the strength and charm of the story. It seems to have been, in the author's mind, a recognition of the heroism of commonplace natures in commonplace surroundings, of the nobility of noble character wherever found. But Adam Bede, intelligent, excellent, satisfactory though he is, is quite subordinated in interest to the figure of poor Hetty, made tragic through suffering and injustice. Her beauty, her vanity, her very silliness, endear her. Dinah Morris, the woman preacher, is a study from life, serene and lovely. Mr. Irwine, the easy-going old parson, is a typical English clergyman of the early nineteenth century; Bartle Massey, the schoolmaster, is one of those humble folk, full of character, foibles, absurdities, and homely wisdom, whom George Eliot draws with loving touches; while Mrs. Poyser, with her epigrammatic shrewdness, her untiring energy, her fine pride of respectability, her acerbity of speech, and her charity of heart, belongs to the company of the Immortals.

Trilby, by George Du Maurier, is a story of English and Continental art life and literary life of a generation ago, narrated by one who participated in the scenes and recalls them in memory. The action is chiefly in Paris. Trilby is a handsome girl whose father was a bohemian Irish gentleman and her mother a Scotch barmaid. Trilby is laundress and artist's model in the Latin Quarter. She is great friends with three artists who are chums: Taffy, a big Yorkshire Englishman; the Laird, a Scotchman; and Little Billee, an English fellow who has genius as a painter, and whose drawing of Trilby's beautiful foot is a *chef d'œuvre*. He loves her, and she returns the feeling, but Little Billee's very respectable family oppose

the match, and Trilby, after saying yes, decides it to be her duty to refuse, which drives her lover into a brain fever. Amongst the bohemians who frequent the studio is Svengali, an Austrian Jew, who is of repulsive character but a gifted musician. He is attracted by Trilby, and discovers that she has the making of a splendid singer. He half repels, half fascinates her; and by the use of hypnotic power forces her to go away with him. She wins fame as a concert artist, always singing in a sort of hypnotic trance under his influence. The three artists, visiting Paris after a five years' absence, attend one of these performances, and are astounded to recognize Trilby. Svengali, now rich and prosperous, dies suddenly at a concert while Trilby is singing; and she, missing his hypnotic influence, loses her power to sing, goes into a decline, and dies, surrounded by her old friends. Little Billee, heart-broken, also dies, though not before he has won reputation as an artist. The final pages form a sort of postscript twenty years after, telling of the fate of the subsidiary characters. The main interest is over with Trilby's death.

Vicar of Wakefield, The, Oliver Goldsmith's famous story, was published in 1766. Washington Irving said of it: "The irresistible charm this novel possesses, evinces how much may be done without the aid of extravagant incident to excite the imagination and interest the feelings. Few productions of the kind afford greater amusement in the perusal, and still fewer inculcate more impressive lessons of morality." The character of the Vicar, Dr. Primrose, gives the chief interest to the tale. His weaknesses and literary vanity are attractive; and he rises to heights almost sublime when misfortune overtakes his family. The other actors in the simple drama are Mrs. Primrose, with her boasted domestic qualities and her anxiety to appear genteel; the two daughters, Olivia and Sophia; and the two sons, George, bred at Oxford, and Moses, who "received a sort of miscellaneous education at home"—all of whom the Vicar says were "equally generous, credulous, simple, and inoffensive." Squire Thornhill resides near the family, and elopes with Olivia, to the great distress of the Vicar. He suspects Mr.

Burchell, who turns out to be Sir William Thornhill, the uncle of the young Squire. Sir William asks for Sophia's hand, and sets right the family misfortunes. Numerous pathetic and humorous incidents arise out of the story. Among the latter is that of the family picture, which, when finished, was too large for the house. Mrs. Primrose was painted as Venus, the Vicar in bands and gown, presenting to her his books on the Whistonian controversy; Olivia was an "Amazon sitting upon a bank of flowers, dressed in a green joseph, richly laced with gold, and a whip in her hand; Sophia, a shepherdess; Moses, dressed out with a hat and white feather"; while the Squire "insisted on being put in as one of the family in the character of Alexander the Great, at Olivia's feet." Austin Dobson says that the 'Vicar of Wakefield' "remains and will continue to be one of the first of our English classics."

Speed The Plough, by Thomas Morton. To this comedy, first produced in 1796, we owe one of our best-known characters,—the redoubtable Mrs. Grundy. Here as elsewhere she is invisible; and it is what she may say, not what she does say, that Dame Ashfield fears. Farmer Ashfield has brought up from infancy a young man named Henry, whose parentage is unknown. Sir Philip Blandford, Ashfield's landlord, is about to return after many years' absence, to marry his daughter Emma to Bob Handy, who "can do everything but earn his bread." Sir Abel, Bob's father, is to pay all Blandford's debts. In a plowing-match, Henry wins the prize, and Emma bestows the medal. It is a case of love at first sight. Sir Philip hates Henry, and orders Ashfield to turn him from his doors, but he refuses. Sir Philip is about to force Ashfield to discharge a debt, when a man named Morrington gives Henry the note of Sir Philip for more than the amount. Henry destroys it, when Sir Philip declares that Morrington, whom he has never seen, has by encouraging Sir Philip's vices when young, possessed himself of enough notes to more than exhaust Sir Philip's fortune. Sir Philip confides his secret to Bob. He was to marry a young girl, when he found her about to elope with his brother Charles. He killed Charles, and

hid the knife and a bloody cloth in a part of the castle which he has never visited since. Sir Abel, in experimenting with a substitute for gun-powder, sets the castle on fire. Henry saves Emma from the flames; and breaking into the secret room, brings forth the knife and cloth. Morrington appears, and proves to be Sir Philip's brother and Henry's father. To atone for the wrong done his brother, he had gathered all the notes which his brother had given to usurers, and now gives them to him. Bob marries Susan, Ashfield's daughter, whom he was about to desert for Emma; and the latter is married to Henry.

Two Years Before the Mast, by Richard Henry Dana. This personal narrative of a sailor's life is probably the most truthful and accurate work of its character ever written. Although originally published in 1840, the production of a youth just out of college, it still holds its charm and its popularity in the face of all rivals and successors. The author, upon graduating from Harvard College in the year 1837, at the age of twenty-two, was forced to suspend his studies on account of an affection of his eyes. Having a strong passion for the sea, he shipped "before the mast" upon the brig Pilgrim for a voyage around Cape Horn on a trading trip for hides to California. After rounding the Horn the Pilgrim touched at Juan Fernandez; the next land sighted being California, then inhabited only by Indians and a few Spaniards. She visited Monterey, Santa Barbara, San Pedro, and finally San Diego, the depot of the business. Here Dana remained several months ashore, handling and curing hides. He did not return home in the Pilgrim, but upon the arrival of the ship Alert, consigned by the same owners, he procured an exchange to her. The voyage home in this vessel is graphically described. While aboard of her Dana touched at San Francisco, where, except the Presidio, there then existed one wooden shanty only. This was afterwards rebuilt as a one-story adobe house; and long remained as the oldest building in the now great city.

The book contains a straightforward and manly account of the life of a foremast hand at that date; and it gives in detail the adventures, hardships, and too

often brutalities, which accompany a seaman's life. Mr. Dana sets forth from his own personal experience the thoughts, feelings, enjoyments, and sufferings, as well as the real life and character, of the common seaman. In reading it one finds more than the ordinary record of a sea voyage; for there runs through the simple and lucid narrative an element of beauty and power which gives it the charm of romance. The book was immediately successful, passed through many editions, was adopted by the British Board of Admiralty for distribution to the navy, and was translated into many Continental languages. In 1869 the author added a supplementary chapter giving an account of a second visit to California, and the subsequent history of many of the persons and vessels mentioned in the original work. William Cullen Bryant, who procured the first publication of the book, recommended it to the publishers as "equal to Robinson Crusoe"; and the event has justified his forecast, with the additional merit that the story is absolutely real and truthful.

Till Eulenspiegel. The origin of this book of the adventures of Till Eulenspiegel is doubtful. It is supposed that these stories were collected and first published in Low Dutch, in the year 1483. The hero of them, whose first name was Till or Thyl, was a traveling buffoon, who, besides presenting farces and the like, was a practical joker. The name of Eulenspiegel probably comes from a picture or coat of arms which he left after perpetrating a joke, which consisted of an owl (Eule) and a mirror (Spiegel), and which is to-day shown, on what is said to be his gravestone, in Lüneburg.

The motive of many of the jokes is the literal interpretation by Till of what he is told to do; something after the style of Handy Andy, except that Till's misinterpretations are not the result of simplicity. Many of them are very filthy, while others would to-day be considered crimes and not jokes. It is difficult to understand how this book could have had a popularity which has caused it to be translated into many languages. It is to-day only appreciated as a curious picture of the tastes and customs of its time. It differs from like books of southern Europe in that none of the stories are founded on amorous intrigues.

Valentine Vox, The Ventriloquist, by Henry Cockton. This novel has enjoyed popularity since the time of its publication. Its hero, Valentine Vox, a young English gentleman living at home with his mother, a rich widow, is struck with admiration of the ventriloquism of an itinerant juggler and magician who visits his native place. To his delight, he finds that he himself possesses the ventriloquial power; and by a diligent course of training he perfects himself in it. On a trip to London Valentine visits the House of Commons, the opera, Gravesend, the British Museum, Guildhall, a masquerade at Vauxhall, the "Zoo," the Ascot races, etc.; and wherever he goes he indulges his propensity for practical joking to the fullest extent. One adventure follows another with breathless rapidity. With the whole is inwoven a love story, not of a very profound nature. There is no plot; and the incidents are a harum-scarum collection of disjointed happenings, while the book has little literary merit. But the roistering and uproarious fun that fills the thick volume makes it a welcome companion to most young people "from sixteen to sixty."

Typee and Omoo, by Herman Melville. The first-named work, 'Typee,' a famous book, the forerunner of all South-Sea romances, the most charming of all, and the source of many new words in our vocabulary, like *taboo*, is a narrative of the author's enforced sojourn, in the summer of 1842, among the cannibal Typees on one of the Marquesas Islands. It appeared simultaneously in New York and London, and won everywhere the highest praise. With Toby, another young sailor, Melville deserted from the steamship Dolly, in Nukaheva Bay, intending to seek asylum with the friendly Happars; but they missed their way and arrived in Typee Valley. They were well received there, however, were given abundant food (eaten under some apprehensions that they were being *fattened*), and except that their attempts to depart were frowned on, they had no cause to complain. After about a month Toby became separated from his comrade, and was taken off the island in a passing ship. For four months Melville lived an indolent, luxurious life in a sort of terrestrial paradise, with nothing to do, plenty to eat, waited on by a body

servant Kory-Kory, petted by a score of beauteous dusky damsels, and especially adored by the incomparable Fayaway. But discontent lurked in his bosom; and at length, to the sorrow and even against the will of his hosts,—poor Fayaway was quite inconsolable,—he contrived to make his escape on a Sydney whaler which was short of men.

'Omoo' (The Rover) continues our author's adventures, changing the scene to Tahiti, whither the steamer Julia proceeded. While in Papeete harbor Melville and a new friend, Dr. "Long Ghost," joined some malcontents among the crew, who had a grievance against the captain, and were put ashore. Wilson, the high-handed English consul, ordered them into the "calaboa," where, with not too much to eat, they stayed several weeks under the benevolent custody of Captain Bob, an old native. They were finally helped away to Imeao, a neighboring island, by two planters who wished to engage them as farm hands. Digging in the ground with primitive hoes proved not to their tastes, however; and they soon departed for Taloo, where they were hospitably treated by "Deacon" Jeremiah Po-Po, a native convert. They attended church, participated in a feast, visited a royal palace under care of a pretty little maid of honor, caught a glimpse of Queen Pomaree, and otherwise enjoyed themselves, until, a Vineyard whaler appearing, Melville bade farewell to Dr. "Long Ghost," and sailed away. In these two books the author has succeeded in his stated purpose of conveying some idea of novel scenes that frequently occur among whaling crews in the South Pacific, and in giving a familiar account of the condition of the converted Polynesians.

Wives and Daughters, by Mrs. Gas-kell. (1865.) This is a delightful story of country life in England. It follows Molly Gibson through all the various experiences of her girlhood, beginning with her life as a child alone with her father, the doctor, in the village; describing her visits and friendships in the neighborhood, and finally, after her father has married again, her new life with the second Mrs. Gibson and her daughter Cynthia. The characters are unusually interesting and well drawn, with humor and sympathetic

derstanding. There is the old Squire of the town, with his two sons: Osborne, the pride of his heart, who has married secretly beneath his social standing in life; and Roger, a fine, sturdy fellow, who bears the burdens of the family, and upon whom every one relies. There is the great family at the Towers, the members of which patronize the villagers, and furnish them with food for speculation and gossip; and then, besides the doctor and his family, there is Miss Browning, Miss Pheebe, and the other funny old ladies of the town. Mrs. Gibson's character is wonderfully depicted. She is one of those delicate, yielding women, with an iron will carefully concealed; and she is diplomatic enough to feign a sweetness of disposition she does not possess. She has little heart or sense of duty; and her child Cynthia, though fascinating and brilliant, is the sort of girl one would expect from careless bringing up and continued neglect. Molly's untiring patience towards Mrs. Gibson, and her generous devotion to Cynthia, even at the expense of her own happiness, endear her to every one; and though Mrs. Gaskell died before the completion of the story, we are told that she intended Roger to marry Molly. As Molly has long loved him, we may suppose that her troubles at length end happily.

Sir Charles Grandison, Samuel Richardson's third and last novel, was published in 1754, when the author was sixty-five years of age. In it he essayed to draw the portrait of what he conceived to be an ideal gentleman of the period,—the eighteenth century. The result was that he presented the world, not at all with the admirable figure he had intended, but with an insufferable prig surrounded by a bevy of worshiping ladies. The novel, both in character-drawing and story-interest, is much below his earlier work. '*Sir Charles Grandison*' shows his genius in its decline, after the brilliant earlier successes. The plot is neither intricate nor interesting. It centres in the very proper wooing of Harriet Byron by the hero; who wins her, as the reader has no doubt he will, and who in the course of his wooing exhibits towards her and her sex an unexampled chivalry which strikes one as unnatural. Grandison has everything in his favor,—money, birth,

good looks, high principle, and universal success; and one cannot help wishing this impossible paragon to come down off his high horse, and be natural, even at the expense of being naughty. The novelist overreached himself in this fiction, which added nothing to the fame of the creator of '*Pamela*' and '*Clarissa*'. Richardson had sympathy for and insight into the heart feminine, but for the most part failed egregiously with men,—though Lovelace in '*Clarissa Harlowe*' is an exception. Like all his novels, '*Sir Charles Grandison*' is written in epistolary form.

Undine, by De La Motte Fouqué. (1814.) This is a fanciful German tale, well known for its beauty of conception and expression. Sir Huldbrand of Ringstetten is obliged to explore an enchanted forest to win fair Bertalda's glove. At the end of a day full of mysterious adventures in the forest, he rides out upon a lonely promontory of land, where an old fisherman and his wife give him shelter. Years before they had lost their own child by the lake, and afterwards a beautiful little girl had come to them: it was the water-spirit Undine. She is now eighteen years old; and when she sees the handsome knight she falls in love with him, and causes the elements to detain him many days at their cottage. The storms send a priest to land, and he marries Undine and Sir Huldbrand. Undine had been a lovely but irresponsible creature to the day of her wedding, but after her marriage she becomes possessed of a soul through their mutual love. The waters having subsided, Sir Huldbrand carries his bride back to the city, where Bertalda and Undine become warm friends. The water-spirit Kühleborn warns Undine against Bertalda; but when it is discovered that Bertalda is the fisherman's daughter, Undine pities her, and takes her home to the castle at Ringstetten. There Bertalda wins Huldbrand's heart from Undine, and she is very unhappy. Undine tries to save her husband and Bertalda, but the water-spirits become enraged against him; and when they are all in a boat sailing to Vienna, Undine vanishes under the water. On the night that Huldbrand marries Bertalda, Undine arises from the fountain in the court, sweeps into his room, and fulfills the laws of her destiny by a

fond embrace that takes his life; and he dies in her arms. A little spring ripples beside the grave of the knight; and in the village the people believe it is poor Undine, who loved too faithfully and suffered so much. 'Undine' is considered the author's masterpiece.

History of the United Netherlands, by John Lothrop Motley. This work was published in four volumes in London in 1860, in New York in 1868. It covers the period from the death of William the Silent to the year 1609; and like 'The Rise of the Dutch Republic,' to which it is immediately sequent, it has become one of the classics of English historical narrative. There are later works on the same epoch that have changed received opinion on some minor points of character and event, but Mr. Motley, in his volumes of Dutch history, has no rival in his power of reviving the age and its heroes for the reader, in his scholarly analysis of remote causes, and in his clear and convincing style.

Under the Yoke ('Pod Igoto'), by Ivan Vazoff, is the best-known piece of literature Bulgaria has produced. It was written during the author's unmerited exile in Russia; and the sensation it created brought about his recall to Bulgaria. As a record of one of the series of revolutions that completed the nation's release, in 1878, from the Turkish yoke, it will always be dear to his countrymen. As a tale of love and war in equal parts, embroidered upon the sombre background of the central Balkan, it passes the limits of local interest, appealing to all lovers of liberty. Humorous passages and delicate touches abound. Vazoff is not only a natural story-teller, but a poet of a high order. Like Chaucer and Ronsard, he found his native tongue in a state of transition and fermentation, that, on the whole, rendered the opportunities greater than the drawbacks. He was first in a rich field; and in this novel the embarrassment of material is evident from the beginning. In an early chapter the celebration of a domestic event has brought together the descendants and connections of the conservative, morose, and unpopular Diamandieff. He has an irrepressible married daughter, whose sallies keep her husband in subjection and her guests in fits of laughter. Then

there is Diamanco Grigoroff, the story-teller, with his look of intense cunning, whose rambling narratives and flagrant exaggerations command the utmost attention. Monastic restrictions are more honored in the breach than in the observance, for nuns of the Greek Church are not wanting to the feast. There are young men dressed in the fashions of Paris and belonging to the *jeunesse dorée* of Bulgaria. Lalka, the host's pretty daughter, pale with grief at the arrest of a young physician of revolutionary tendencies, and Rada, a beautiful orphan in black, to whom no one pays the slightest attention as she moves about with the after-dinner coffee, but who is the heroine of the story, complete the charm of a scene in which the characters are pointed out somewhat after the orderly methods of the prologue. Taciturnity is not a national trait, and the characters have plenty to say, but say it with more or less reserve according to their proclivities; one or two of them, ripe for a revolt against Turkish authority, hardly daring to commit themselves. The outrages attributed to the Turks, although grawsome reading, furnish a perfect parallel to those still inflicted upon Armenians. The book would therefore be useful to a student of the Armenian question.

Victorian Poets, The, by Edmund Clarence Stedman. (1876.) A book of literary and biographical criticism, and, at the same time, a historical survey of the course of British poetry for forty years (1835-75), showing the authors and works best worth attention, and the development through them of the principles and various ideals of poetic art as now understood and followed. It forms a guide-book to 150 authors, their lives, their productions, their ideas and sympathies, and their poetic methods. The author had contemplated a survey of American poetry, with a critical consideration of its problems, difficulties, failures, and successes; and to prepare himself for this, and make sure to himself correct ideas of the aim and province of the art of poetry, that he might more certainly use wisdom and justice in studying the American field, he undertook first the thorough critical examination of the English field, of which the present volume was the result. The book, therefore, may be viewed as the

earlier half of a large work, of which 'The Poets of America,' published in 1885, is the later half; and this conception by Mr. Stedman of the unity in historical development of English and American culture attests, as the entire execution of his task everywhere does, the clearness and breadth of his insight, and the value of his guidance to the student of poetry. The distinction, in fact, of Mr. Stedman, shown in all his work, and marking a stage in the larger progress of American culture, is his rank as a scholar and thinker in literature, broadly conscious of all high ideals, and thereby superior to the provincial narrowness of uninstructed Americanism. He thus has no theory of poetry, no school, to uphold; but favors a generous eclecticism or universalism in art, and extends sympathetic appreciation to whatever is excellent of its kind.

Two Chiefs of Dunboy, The, by James Anthony Froude. (1889.) This is the only novel written by Froude, whose book on 'The English in Ireland in the Eighteenth Century' had already established him as an authority on Irish matters.

The scene of the story opens on the banks of the Loire, near Nantes, France; where one Blake, a ship-owner and Irish exile, fits out a vessel as a pirate to prey upon British shipping, and persuades Morty Sullivan, one of the chiefs of Dunboy and an Irish exile, to take the command. The chief action of the plot takes place at or near the village of Castleton in Bantry Bay, Ireland; where Colonel Goring, the other chief of Dunboy, an Englishman, has established a Protestant settlement for the purpose of working the copper mines, establishing a fishery, and protecting the coast from smugglers. The time is the middle of the eighteenth century. Goring is a magistrate, and is feared and hated by the Irish peasantry. He is fearless in the discharge of what he believes to be his duty, in which he receives but slight support from the government. He is eventually killed treacherously by Morty Sullivan and some accomplices. Sullivan, who has visited Ireland for the purpose of estimating the chances of success in case the French should land troops, is killed in an attempt to escape from the government forces. The story gives opportunity for the relation of many thrilling adventures, such

as the chase of the privateer by a British frigate, the drilling of Irish rebels by moonlight, and the prevention by the coast-guard of the landing of ammunition. The questions of the relation of landlord and tenant, of church, education, industries, and government, are discussed with great lucidity, and the national characteristics of the Irish are shown: their love of that which has existed for centuries, their opposition to improvements, and their instability and lack of cohesion. That incomprehensible machine, the government, is shown in a part of the story of which Dublin is the scene; and there is a description of a riot which is suppressed by the dragoons.

The book carries that interest which is always felt in a well-told historical story, and the descriptions of Irish scenery are vivid.

Utopia, by Sir Thomas More. This book, which was written in Latin in 1615, is the source from which have been taken many of the socialistic ideas which are to-day interesting modern thinkers. At the time it was written, the author, fearing to acknowledge these ideas as his own, attributed them to a mythical person, Raphael Hythloday, lately returned from America, whither he had gone with Amerigo Vespucci.

In describing a country which he had visited, called Utopia (meaning in Greek "no place"), he calls attention to abuses then prevalent in England; among them the punishment of death for theft, high rent of land, the number of idle retainers, the decay of husbandry, the costliness of the necessities of life, and the licentiousness and greed of the rich, who, by monopolies, control the markets.

In 'Utopia' the government is representative. The life is communism. No man is allowed to be idle; but labor is abridged, and the hours of toil are as brief as is consistent with the general welfare. All are well educated, and take interest in the study of good literature. Such a lessening of labor is gained by a community of all things, that none are in need, and there is no desire to amass more than each man can use. Gold and silver are only used for vessels of baser use, and for the fetters of bondmen. Happiness is regarded as the highest good; but that of the body politic is above that of the individual. Law-breakers are made bondmen.

There are few laws; for it is not just that men should be bound by laws more numerous than can be read, or more complex than may be readily understood. War is abhorred; it being most just when employed to take vacant land from people who keep others from possession of it. There are many religions but no images. They thank God for all their blessings, and especially for placing them in that state and religion which seemeth best; but they pray, if there be any better state or religion, God will reveal it unto them.

Many reforms which More suggested are no longer considered Utopian; among them, entire freedom in matters of religion, in support of which he lost his life.

Weir of Hermiston, an unfinished romance by Robert Louis Stevenson, the last novel he wrote, was published in 1896. A fragment, it gave promise of being his best work. An appended editorial note by Sidney Colvin tells how the plot was to be carried out. Nine chapters only had been written, the last on the very day of Stevenson's death. The whole action passes in Edinburgh and the lowlands of Scotland; the time is the early nineteenth century. Weir is a Lord Justice Clerk, a stern, silent, masterful man, noteworthy for his implacable dealings with criminals; his wife is a soft, timid, pious creature, whose death is told in the first chapter. Their son Archie is of a bookish turn, high-spirited, sensitive, idealistic, growing up with little attention from his father. But gradually Weir comes to care for his son, who is so revolted by the father's relish of his function in hanging a malefactor, that he cries out against the execution while it is taking place. This incenses the judge, who sends him to his moorland country estate of Hermiston to learn to be a laird. There he falls in with Kirstie Elliot and wins her love, and is tended by her aunt Kirstie, a dependent of the Hermiston house, who cares for Archie (as she did for his mother) with almost maternal affection. A visit from Frank Innes—an Edinburgh schoolmate of Archie's, and a shallow, vain, but handsome fellow—makes trouble; for he maligns Archie to the country folk, and seeks to win the younger Kirstie away from him. Kirstie the elder has

an interview with Archie, in which she brings him to a sense of his wrong in making love to a girl out of his station, and he has a stormy meeting with his sweetheart—at which point the novel breaks off, all the elements for a tragedy having been introduced. The plot as planned by Stevenson involved the betrayal of the young Kirstie by Innes, although she is faithful in heart to Archie, who kills his rival and is condemned to death by his own father, the judge. Kirstie's brothers, known as the "Four Black Brothers," seek to take vengeance on Archie as the betrayer of their sister; but on learning the true state of the case, they rescue him from prison, and the lovers flee together to America. Here was splendid material for dramatic handling, and Stevenson would have made the most of it. The novel is written in the finest vein of romance; and the drawing of such characters as the judge—whose historic prototype is Lord Braxfield—and Kirstie the elder, is unsurpassed in his fiction. The Scotch coloring is perfect.

A Simple Story, by Mrs. Inchbald. '*A Simple Story*' was written, as the preface to the first edition tells us, under the impulse of necessity in 1791. It is divided into two parts, and relates the love affairs of a mother and her daughter. In the first part, Miss Milner is left by her father under the guardianship of Mr. Dorriforth, a Catholic priest. To his displeasure, she leads a life of great gayety, surrounded by numerous suitors, among whom is prominent one Sir Frederick Lawnley. At the instigation of another priest, Sandford, who is irritated by Miss Milner's lack of stable virtue, Dorriforth removes with his ward to the country. There he urges her to declare her true feelings toward Lawnley. In the presence of Sanford she denies all interest in the young man; but the next day, on hearing that Dorriforth had, in a moment of anger, struck Lawnley for presuming to pursue her, and had thus exposed himself to the necessity of a duel, she decides that her profession of indifference was false. Still she refuses absolutely to continue her acquaintance with Lawnley. To Miss Woodley, her friend, she furnishes a key to her contradictions by declaring that she really loves Dorriforth. Miss Woodley, shocked at such a passion for

a priest, insists on her departure to visit some friends. During this visit, Dorriforth becomes Lord Elmwood, and obtains dispensation from his priestly vows. On hearing, through Miss Woodley, of the true state of his ward's feelings, he declares himself her lover; but her frivolity and disregard of his wishes make him break the engagement. Her sorrow at his departure for Italy, however, is so great that Sandford, convinced of their mutual love, marries them, and dismisses the carriage which was to take him away.

During the interval between the first and second parts of the story, Lady Elmwood, led astray by Sir Frederick, has been banished with her daughter from her husband's presence, and his nephew Rushbrook is adopted as his heir. At the death of his wife, Elmwood consents that his daughter Matilda and the faithful Woodley may live in his country house, provided that he never see his daughter or hear her name. Rushbrook falls in love with Matilda, and almost incurs his uncle's extreme displeasure by his hesitation to confess the object of his love. At last Matilda meets her father quite by accident on the stairs, and is banished to a farm near by. Here she is consoled by frequent visits from Sandford, who intercedes with her father for her as far as he dares. At length Lord Margrave, a neighboring peer, attracted by her beauty, carries her to his house by force. News is brought to Lord Elmwood, who pursues, rescues, and restores his daughter to her rightful position. Out of gratitude for his compassion when she was unfortunate, she accepts Rushbrook's love with the happiest results.

The characters are inconsistent and unreal, swayed entirely by passion and sensibility, of which the story is full; they are cruel or kind, they weep, faint, curse, without any apparent motive. At the end, the author declares that the object of the tale is to show the value of "a proper education."

Vathek, The History of the Caliph, by William Beckford. (1786.) This imaginative and gorgeous story first appeared in French. "Vathek bears such marks of originality," says Lord Byron, "that those who have visited the East will have some difficulty in believing

it to be more than a translation." Vathek, ninth Caliph of the race of the Abassides, is the son of Motassem, and the grandson of Haroun al Raschid. Though a Prince Charming, he is yet a capricious ruler, indulging his desires in the most extravagant manner and falling into illness when his will is crossed. His troubles begin when he meets a Giaour, who obtains a strange influence over him; and after leading him into shocking enormities, induces him to abjure Mohammedanism and call upon the Prince of the powers of the air. In this course Vathek is encouraged by the queen-mother, Carathis, whose incantations produce the most appalling results. He sets out to meet the Giaour, to obtain from him the treasures of the pre-Adamite Sultans, with other much-desired gifts. But on his way he meets and falls in love with the beautiful young Nouronihar, and spends many days in wooing her. At last, with the maiden, he proceeds upon the journey, and enters the awful Hall of Eblis, filled with ineffable glories. Here he receives indeed all that is promised him, but deprived of any wish to possess it or capacity to enjoy it; and learns that his self-seeking and heartless service of his own appetites has drawn upon him the punishment of eternal torment and remorse; a doom which includes the loss of "the most precious of the gifts of heaven,—Hope."

Life of Laurence Oliphant, and of Alice Oliphant his Wife, The, by Margaret O. W. Oliphant (1891), one of the most fascinating and satisfactory biographies in the English language, has made luminous and intelligible a character that might be readily misunderstood or misinterpreted. Laurence Oliphant, a thorough product of his century, combined its most diverse forces: its scientific spirit and its mysticism, its brilliant and thoughtful worldliness, and its passionate idealism. In him the mystical at last predominated, and wrapped him as in a cloud from the comprehension of his fellows. His biographer has traced this spiritual development side by side with the events of his outward life,—a life of unusual picturesqueness and depth of color. His travels in Russia, in America and Canada, in China, in the Crimea, and in the Holy Land, form a striking background to that other

journey towards "lands very far off," from which he never rested. His spiritual pilgrimage and its unearthly goal gave reason and coherence to his life. Many of his letters are collected in this biography, throwing additional light upon a nature made for the intimacies of affection, for the revelations of friendship.

Nemesis of Faith, The, by James Anthony Froude. A small book published in 1849, but purporting to review the experience at Oxford in 1843 of a student of that time, in whose mind doubts arose which led him to give up the ministry of religion in the Church of England. It in fact reflects Mr. Froude's own experience, so far as relates to the departure of the hero of the story from orthodoxy of belief, and his relinquishment of the clerical profession. The thread of story in the book is only just enough to enable Mr. Froude to make an imaginary character speak for him; first in a series of letters, and then in an essay entitled 'Confessions of a Sceptic.' The free-thinking is that of a mind wishful to live by the ideal truths of the Bible and the spirit of Christ; but unable to believe the book any more divine than Plato or the Koran, or Christ any other than a human teacher and example. Both Romanist and English Church teachings are keenly criticized, with special reference to John Henry Newman; who was at first a singularly eloquent preacher in the university pulpit, and later a convert to Romanism. "That voice so keen, so preternaturally sweet, whose every whisper used to thrill through crowded churches, when every breath was held to hear; that calm, gray eye; those features, so stern and yet so gentle"—these words picture Newman as he preached at St. Mary's, the principal university pulpit.

Mr. Froude makes his story show how its hero, having been taught a faith which he could not abide in, lost all faith, and was carried into a situation in which moral restraint gave way; and a most melancholy tragedy was the end. But as a matter of fact, Mr. Froude became a Humanist or Broad Church literary man, married a Roman Catholic lady, had a brilliant career, and lived to see Oxford become largely Broad Church.

Science of Thought, The, by F. Max Müller. (1887.) This is a work which may be read as the intellectual or philosophical autobiography of the great scholar, wise thinker, and delightful writer, whose name it bears. The author says that he has written it for himself and a few near friends; that some of the views which he presents date from the days when he heard lectures at Leipzig and Berlin, and discussed Veda and Vedanta with Schopenhauer, and Eckhart and Tauler with Bunsen; and that he has worked up the accumulated materials of more than thirty years. The views put forth, he says, are the result of a long life devoted to solitary reflection and to the study of the foremost thinkers of all nations. They consist in theories formed by the combined sciences of language and thought; or, he says, in the one theory that reason, intellect, understanding, mind, are only different aspects of language. The book sets forth the lessons of a science of thought founded upon the science of language. It deals with thought as only one of the three sides of human nature, the other two being the ethical and the aesthetical. In completing the work, the author sets down a list of the honors which had been conferred upon him, and another of his principal publications; assuming apparently, in 1887, that he might not bring out another book. He intimated, nevertheless, a desire to make another, on 'The Science of Mythology.'

Florence: Its History—THE MEDICI—THE HUMANISTS—LETTERS—ARTS, by Charles Yriarte. (New edition 1897.) This is a sympathetic and admirable monograph on Florence in her palmy days, when all the cities of Italy did homage to her, and she was "the focus, the school, and the laboratory of human genius." Its object the author states to be, to give a general idea of the part which Florence has played in the intellectual history of modern times; its novel feature being the chapter on 'Illustrious Florentines.' The work professes to present, not Florence in her entirety, but merely her essence. Yet no one can rise from a perusal of its well-written and comprehensive pages without feeling new admiration for the City of Flowers; while on the memory of those who have strayed within her borders the history

will lay an almost magical touch. The introduction contains general considerations and a sketch of the plan of the work; then follow chapters on 'History,' 'The Medici,' 'The Renaissance,' 'Illustrious Florentines,' 'Etruscan Art,' 'Christian Art,' 'Architecture,' 'Sculpture,' 'Painting.' This work and the author's 'Venice' may be regarded as companion books.

People of the United States, A History of the, by John Bach McMaster. An important work in six volumes: Vol. i., 1883; Vol. ii., 1885; Vol. iii., 1892; Vol. iv., 1895. It is, as the title declares, a history of the people. It describes the dress, amusements, customs, and literary canons, of every period of United States history, from the close of the Revolution to the Civil War. Politics and institutions are considered only as they affected the daily life of the people. The great developments in industrial affairs, the changes in manners and morals, the rise and progress of mechanical inventions, the gradual growth of a more humane spirit, especially in the treatment of criminals and of the insane, are all treated at length. It is a social history: it aims to give a picture of the life of the American people as it would seem to an intelligent traveler at the time, and to trace the growth of the influences which built up out of the narrow fringe of coast settlements the great nation of the Civil War.

The book is always entertaining, and is a perfect mine of interesting facts collected in no other history; but the author shows too much love of antithesis, and no doubt will reconsider some of his conclusions.

The Winning of the West, by Theodore Roosevelt. Four volumes, each complete in itself, and together constituting a study of early American developments; to be placed by the side of Parkman's 'France and England in North America.' It treats what may be called the sequel to the Revolution; a period of American advance, the interest and significance of which are very little understood. Washington himself prophesied, and almost planned, the future of the great region beyond the Ohio. When, at the close of the war, there was no money to pay the army on its disbandment, he advised his soldiers to have an eye to the lands beyond the

Ohio, which would belong not to any one State but to the Union; and to look to grants of land for their pay. Out of this came the New England scheme for settlement on the other side of the Ohio. The promoters of this scheme secured the passage of the Ordinance of 1787, which made the Ohio the dividing line between lands in which slaves might be held to labor, and those in which there should be no slavery, and which broadly planned for the education of all children on a basis of equality and free schools. To an extent without parallel these actions of a moment fixed future destiny. How the course of events from 1769 brought about those actions, and the progress forward for twenty years from that moment, is the subject of Mr. Roosevelt's carefully planned and admirably executed volumes. The mass of original material to which Mr. Roosevelt has had access, casts a flood of new light upon the field over which he has gone, with the result that much of the early history has had to be entirely rewritten. It is in many ways a fascinating narrative, and in every way a most instructive history.

Wide, Wide World, The, by "Elizabeth Wetherell" (Susan Warner: 1851). It is a study of girl life, which reached a sale of over 300,000 copies. The life of the heroine, Ellen Montgomery, is followed from early childhood to her marriage, with a fullness of particulars which leaves nothing to the reader's imagination. Her parents going to Europe, she is placed in the care of Miss Fortune Emerson, a sharp-tempered relative of her father's. Amid the sordid surroundings of her new home, her childish nature would have been entirely dwarfed and blighted had it not been for the good offices of Alice Humphreys, a sweet and lovable girl, who with wise and tender patience develops the germs of Ellen's really excellent character.

At length both Mrs. Montgomery and Alice Humphreys die; and after some years, Ellen comes to take up a daughter's duties in the home of her kind friend. The scenes and episodes are those of a homely every-day existence, which is described with a close fidelity to detail. Ellen's spiritual life is minutely unfolded, and the book was long regarded as one of those which are

"good for the young." The criticism of a later generation, however, pronounces it mawkish in sentiment and unreal in conduct. It stands among the fading fancies of an earlier and less exacting literary taste.

Lady of the Aroostook, The, a novel of the present day, by W. D. Howells, was published in 1899. In its heroine, Lydia Blood, is drawn the portrait of a lady of nature's own making. She is a New England school-teacher, young, beautiful, and fragile. For the benefit of the sea voyage she leaves her grandparents on a remote New England farm, to visit an aunt and an uncle in Venice. Two of her fellow-passengers on the Aroostook are a Mr. Dunham and a Mr. Staniford, young gentlemen not at first attracted by a girl who says "I want to know." Before the voyage is over, however, Mr. Staniford falls in love with Lydia, whose high-bred nature cannot be concealed by her village rusticity. In Venice, among fashionable sophisticated people, she shows in little nameless ways that she is a lady in the true sense. The book closes with her marriage to Staniford.

'The Lady of the Aroostook' is in Howells's earlier manner, its genial realism imparting to it an atmosphere of delicate comedy.

Unclassed, The, by George Gissing, published in 1896, is a study of the lower London life, written with moderation and sincere sympathy with the sinful and the poor. There is no shirking of unpleasant details, but the author does not throw any glamour over the lowest life of the streets. It is rather a study of conditions than of character, although the personages of the story are distinctly drawn. In the dénouement it appears that the "unfortunate" may climb back to a decent life if social conditions favor.

Temple House, the third and last novel of Elizabeth Barstow Stoddard, was published in 1867. The scene is laid in a forgotten, decaying seaport town of New England. The plot follows the fortunes of one family, the inmates of Temple House—a homestead of dignity in the prosperous days of the town, but now tarnished and forlorn. It shelters Argus Gates, a retired sea-captain, a lover of solitude; his sister-in-law Rox-

alana, an ineffective, dreamy, silence-loving soul; and her child, Tempe, an elf of a girl who marries John Drake, a neighbor, almost before she is out of short dresses. He dies soon after, the young widow going back to Temple House. By a shipwreck another unusual character, Sebastian Ford, is added to the Temple House circle. The Spanish blood in his veins tinges his least act with romance. He proves his devotion to his rescuer, Argus Gates, by defending the honor of the woman he loves, Virginia Brande, the daughter of a wealthy neighbor. The book closes upon the happiness of Virginia and Argus, a kind of subdued happiness in accordance with the autumnal atmosphere of the story. The slumberous haze lifts only to reveal two or three spirited scenes connected with Virginia's love-story.

Lord Ormont and his Aminta, by George Meredith. (1894.) In this novel the author's enigmatical laughter sounds louder than usual; possessing at the same time a quality which leaves the reader in doubt whether the mirth is at his expense, or at the expense of the characters.

Lord Ormont, a distinguished general, is the object of the hero-worship of two children: Aminta Farrell, called "Browny," and Matey Weyburn. When Aminta is become a young lady, she marries Ormont, no longer a hero, but a mere civilian dismissed from his country's service, and soured by public neglect. To show the world how he despises its opinion, he refuses openly to acknowledge his marriage to Aminta. She, of course, is the chief sufferer from this perversity of humor. Weyburn meantime becomes Lord Ormont's secretary, falls in love with his old playmate, and does not conceal his love. The ensuing scandal is less tragic than humorous. Matey and Browny betake themselves to the Continent; and contrary to all precepts of morality and decency, "live happily ever afterwards." The novel is at once sprightly and judiciously sober. It is remarkable for one or two magnificent scenes, scarcely surpassed in the whole range of fiction. Nothing could be more beautiful and effective as a study of sky and sea, of light and air and out-door glory, than the scene where Aminta and Weyburn swim in the ocean together, creatures for the

time being of nature, of love, and of joy.

Taras Bulba, by Nikolai F. Gogol. (1839.) This is a grawsome story of Cossack life in the fifteenth century. Ostap and Andrii, the sons of Taras Bulba, a Cossack leader, return from school; and he takes them at once to the Setch (a large Cossack village) to present them to his brothers in arms. There they drink, carouse, and quarrel, until a new ataman is elected and an expedition is sent against Kief. Andrii is taken into the city by the maid of the Voivod's beautiful daughter, his sweetheart in student days. The city is given over to famine; he feeds his love, and for the sake of her beauty turns traitor and joins her party. The Voivod goes out to attack the Cossacks; and Taras Bulba, in his righteous wrath, slays his son. His other son, Ostap, is captured, and he himself is wounded. On recovering, he bribes a Jew to take him in disguise to Warsaw, where he sees Ostap tortured to death. He raises an army, fights, and spares none, shouting as he burns and slays, "This is a mass for the soul of Ostap." Finally he is captured, however, thirty men falling upon him at once. He is bound to a tree; fagots are placed at the foot of it, and preparations are made to roast him. He sees that his Cossacks are lured into a trap, and shouts a warning; they fly over the precipice on their horses, and plunge into the river, across which they swim and escape. Taras perishes, but his Cossacks live—to talk of their lost leader.

Life on the Lagoons, by Horatio F. Brown. (1890.) Beginning where Nature began to hint at Venice, Mr. Brown describes the peculiar topography of the region: the deltaed rivers flowing into the broad lagoon; the Lidi, or sandy islands, that separate the lagoon from the Adriatic, and guard the city for seven miles inland, from attack by war-fleet or storm; and the Porti, or five channels that lead from the lagoon to the sea. When the reader knows the natural geography of Venice as if he had seen it, he may pass on and behold what man has done with the site, since the year 452, when the inhabitants of the near mainland, fleeing before Attila the Hun, the scourge of God, took refuge on the unattractive islands, amid

six miles of shoals and mud-banks and intricate winding channels. The descendants of these fugitives were the earliest Venetians, a hardy, independent race of fishermen, frugal and hard-working, little dreaming that their children's children would be merchant princes, rulers of the commercial world, or that the queen city of the Middle Ages should rise from their mud-banks. Mr. Brown gives a concise sketch of the history of Venice, from its early beginnings to the end of the Republic in 1797, when Napoleon was making his new map of Europe. These preliminaries gone through (but not to the reader's relief, for they are very interesting), he is free to play in the Venice of to-day, to see all its wonderful sights, and read its wonderful past as this is written in the ancient buildings and long-descended customs. He may behold it all, from the palace of the Doges to the painted sails of the bragozzi. The fishing boats, the gondolas, the ferries, the churches, the fisheries, the floods, the islands across the lagoon, the pictures, the palaces, the processions and tegattas, and saints' days, all have their chapters in "this spirited and happy book," as Stevenson called it. All the beauty and fascination of the city, which is like no other city in the world, have been imprisoned in its pages; and the fortunate reader, though he may never have set foot in a gondola, is privileged to know and love it all.

Greek Poets, Studies in the, by J. A. Symonds. (2 vols., 1873-76.) One of the most admirable expositions ever made for English readers of the finer elements of Greek culture, the thoughts and beauties of utterance of the Greek poets, from Homer and Hesiod, through the lyrics of various types, to the drama, Æschylus, Sophocles, Euripides, and Aristophanes. Not only has Mr. Symonds a quick sense of poetic beauties in verse and expression, but he gleans with rare insight the notes of thought, of faith, of sentiment and worship, which are the indications of culture in the grand story of Greek song. In Homer, Hesiod, Pindar, and the four great dramatists, especially, the field of study is very rich.

Triumphant Democracy, by Andrew Carnegie. (1886.) This book is an attempt to give Americans a better idea of the great work their country has

done and is still doing in the world." Mr. Carnegie says that "in population, in wealth, in annual savings, and in public credit, in freedom from debt, in agriculture, and in manufactures, America already leads the world"; and this statement he proceeds to prove by an overwhelming array of statistics. The book is a glorification of democracy; and admitting frankly the many evils and corruptions in America, asserts that in no country is the common man so free, so able to make his way. The growth of the West and its enormous food-producing capacity are treated at length. Manufactures, mining, agriculture, pauperism and crime, railways and waterways, are all considered in detail, with a wealth of statistics to support every statement. There is a tendency to make the American eagle scream a little louder than is usual nowadays; but on the whole, most Americans would agree heartily with Mr. Carnegie's pride in American institutions. Mr. Carnegie is so optimistic that he will not admit that even the horde of immigrants pouring in on us from Europe is anything but an unmixed blessing. Two chapters are devoted to literature and art, but it is evident that the material prosperity of the country is the main idea of the book.

The Turkish Spy ('L'Espion Turc'). 'Letters Written by one Mahmut, who lived Five-and-Forty Years undiscovered at Paris. Giving an Impartial Account to the Divan at Constantinople of the most Remarkable Transactions of Europe, and covering several Intrigues and Secrets of the Christian Courts (especially that of France) from the year 1637 to the year 1683. Written originally in Arabic. Translated in Italian and from thence into English, by John Paul Marana. In 8 vols. London: 1801.'

The contents of this remarkable work are quite fully described by the above lengthy inscription on the title-page. A romance, really written by Giovanni Paolo Marana, but pretending to be the confidential communications of a refugee Turk, to his friends,—this performance is an ingenious and witty comment on the political and social conduct of Christian Europe during the seventeenth century, as viewed by a pretended outsider. The writer himself

inclines to the philosophy of Descartes; he is not given to credulity, but in no case yields up his loyalty to the faith of Islam. He keeps himself in hiding from the detectives of Cardinal Richelieu in Paris from 1641 to 1682; and employs his time in writing lengthy epistles to the Sultan, to friends in Vienna, to Mahomet, a eunuch exiled in Egypt, and others. Among the personages and topics commented on are Charles II. of England, Philip II. of Spain, the Religious War in Germany, "Gustavus, King of Swedeland," and in France the course of affairs during the reign of the house of the Medici. His resources in classical lore are extensive. Alexander the Great comes under his review with sovereigns of later times. To his friend the eunuch in Egypt he writes in friendly confidence; towards the close of the long record admitting that he has loved a woman for thirty years, only at last to be deceived in her and to learn the folly of earthly love. "Let us therefore," he counsels his friend, "reserve our love for the daughters of Paradise!"

The True Relation, by Captain John Smith. This famous work was published in London, in 1608. The full title is, 'A True Relation of such occurrences and accidents of noate as has hapned in Virginia since the first planting of that Collony, which is now resident in the South part thereof, till the last returne from thence. Written by Captain Smith, Coronell of the said Collony, to a worshipfull friend of his in England.' The account was also called 'Newes from Virginia.' It relates the founding of Jamestown, from January 1st, 1607, when three ships sailed from England for Virginia, to May 20th, 1608. Dealings with the Indians, especially with "the great emperour Powhatan," occupy the greater part of the pamphlet. The style is straightforward, and the whole tone exceedingly naïve. Captain John Smith has always been one of the few picturesque figures in early colonial history, and the writers of school histories have always made the most of him; his veracity was unquestioned, until Mr. Charles Deane, in the preface to an edition of 'The True Relation,' published in 1880, pointed out that the story of the rescue of Captain Smith by Pocahontas makes its first appearance in Smith's 'General Historie,' published in 1624, and no such

romantic incident is hinted at in 'The True Relation.' Mr. Deane charges Captain Smith with having magnified his own share in the doings of the colony; and it cannot be denied that all through 'The True Relation,' Captain John Smith is the central figure. But making all reasonable allowances for self-conceit and self-glorification, there is no doubt that the settlers would have starved the first winter, if John Smith had not had his own energy and all they lacked into the bargain.

Past and Present, by Thomas Carlyle.

This treatise was published in England in April 1843; in May it was published in America, prefaced by an appealing notice to publishers, written by Ralph Waldo Emerson, to the effect that the book was printed from a manuscript copy sent by the author to his friends, and was published for the benefit of the author. Mr. Emerson somewhat optimistically hoped that this fact would "incline publishers to respect Mr. Carlyle's property in his own book."

'Past and Present' was written in seven weeks, as a respite from the harassing labor of writing 'Cromwell.' In 1842, the Camden Society had published the 'Chronicles of the Abbey of St. Edmund's Bury,' written by Joceline de Brakelonde, at the close of the twelfth century. This account of a mediæval monastery had taken Carlyle's fancy; and in 'Past and Present' he contrasted the England of his own day with the England of Joceline de Brakelonde. Englishmen of his own day he divided into three classes: the laborers, the devotees of Mammon, and the disciples of dilettanteism. Between these three classes, he said, there was no tie of human brotherhood. In the old days the noble was the man who fought for the safety of society. For the dilettantes and the Mammonites he preached the "Gospel of Work." For the uplifting of the class of laborers, for the strengthening of the tie of human brotherhood, he proposed what seemed chimerical schemes in 1843; but before his death some of his schemes had been realized. He attacked the "laissez faire" principle most fiercely; he advocated legislative interference in labor, sanitary and educational legislation, an organized emigration service, some system of profit-sharing, and the organization of labor.

In 1843, 'Past and Present' was regarded as forceful, rousing, but not practical. It had, however, a great effect on the young and enthusiastic; and is now looked on as one of the best of Carlyle's books, and as the expression of a political philosophy which, however violently expressed, was at bottom sensible and practical.

Master Beggars, The, by L. Cope Cornford (1897), is a romance of "old heroic days" in the latter half of the sixteenth century. The title is the nickname applied to the troops of men, nobles and outlaws, who wandered through the Netherlands in rebellion against the rule of Philip II., and crying for the suppression of the Inquisition. Often engaged in heroic or chivalric deeds, the Beggars were too frequently guilty of excesses: rifled churches, burned monasteries, and tortured priests; and by no means confined their outrages to the clerical profession. The story is a vivid presentment of their reckless, vehement life, and their readiness to face danger or death for a cause, a leader, or a fair lady.

Young Brother Hilarion, dedicated to God by his noble father, in hope that his prayers may expiate the sins of his ancestors, detests monastic life. His longing for the world is intensified by meeting the beautiful Jacqueline, the young Countess of Durbuy. She is betrayed into the hands of the Beggars, who plan to extort a large ransom for her return. Hilarion joins her captors, swears allegiance to the chief, the famous Wild Cat, and resumes his proper name of Seigneur Philip d'Orchimont. He proves abundantly both his heroism and his love for his lady, in a succession of startling Dumas-like chances which culminate in a terrible catastrophe; from which, however, both Jacqueline and d'Orchimont are saved, with the necessary, if improbable, good fortune of lovers in fiction.

What Social Classes Owe to Each Other, by William Graham Sumner. This work, published in 1883, was written by the professor of political economy in Yale University, and was intended to explode the fallacy of regarding the State as something more than the people of which it is composed. Every attempt to make the State cure a social ill, Mr. Sumner says, is an

attempt to make some people take care of others. It is not at all the function of the State to make men happy; to say that those who by their own labor and industry have acquired or augmented a fortune shall support the shiftless and negligent, is to strike at the liberty of the industrious. Evils due to the folly and wickedness of mankind bear their own bitter fruit; State interference in such cases means simply making the sober, industrious, and prudent pay the penalty which should be borne by the offender. The type and formula of most philanthropic schemes is this: A and B put their heads together to decide what C shall do for D. Poor C, the "forgotten man," has to pay for the scheme, without having any voice in the matter. "Class distinctions simply result from the different degrees of success with which men have availed themselves of the chances which were presented to them. In the prosecution of these chances, we all owe to each other good-will, mutual respect, and mutual guarantees of liberty and security. Beyond this nothing can be affirmed as a duty of one group to another in a free State."

Professor Sumner's book is a useful antidote to many of the futile and dreamy socialistic schemes now afloat. A process warranted to regenerate the world in a day always has its attractions. Professor Sumner, however, is a more thorough-going supporter of the "laissez faire" doctrine than most economists of the present day. Besides, he disregards the very dishonest means by which wealth is often attained. His defense of the capitalist class is not quite reasonable: not all capitalists, we know, are the despicable villains described by the extreme socialists; but neither could all of them be regarded as men who have simply made legitimate use of "the chances presented to them." However, Professor Sumner's protest against the insidious attacks on the liberty of the majority, under the specious guise of legislative aid for the weak, is straightforward and convincing.

Popular Tales from the Norse.
(1858.) This is a collection of Norse folk-tales, translated by George Webbe Dasent. The stories in this compilation are the Norse versions of the stories which have been floating all over

Europe for so many ages. There is nothing in these tales of the heroic doings of Odin and Thor, of Volsungs and Vikings, that we associate with Norse stories. The only supernatural beings are the Trolls, a dark, ugly race, ill-disposed to mankind. The favorite story seems to be the adventures of some poor youth, who starts out to seek his fortune, and meets with many strange happenings, but usually ends by winning a princess and half a kingdom. There are many old friends under different names: 'Cinderella,' 'The Sleeping Beauty,' 'Tom Thumb'; and one story, 'East o' the Sun and West o' the Moon,' is a combination of the old tale of 'Cupid and Psyche' and 'Beauty and the Beast.' The old pagan customs and legends show through the veneer of Christianity, as in 'The Master-Smith,' where the blacksmith, who has angered the Devil, goes to make his peace with Satan after he has lost his chance of heaven, because he does not want to be houseless after death: he would prefer to go to heaven; but as he cannot, he would prefer hell to a homeless fate.

The stories are prefaced by an essay written by Mr. Dasent, in which he traces many of them from their Sanskrit originals through Greek to German mythology.

Men and Letters, by Horace E. Scudder. To attempt a critical review, it is not only necessary to have a knowledge of a man's work, the mere details of what he has done, and the manner of its performance, but to put oneself *en rapport* with his mental attitude, in sympathy with his moral aims, and in harmony with his intellectual perceptions; in order that he may be presented in the best light to those who either fail to grasp the full meaning or comprehensiveness of his words or to those who wait on the threshold for an invitation to enter and enjoy. All this Mr. Scudder has accomplished. The carping note is absent; the faint praise that damns, superseded by a quiet force of convincing eloquence, which is inspired by a thorough knowledge of the subjects he reviews. Whether he is describing 'Emerson's Self'; 'The Art of Longfellow'; 'Landor as a Classic'; or the faith in works of Elisha Mulford, Annie Gilchrist, or Dr. Muhlenberg,—a trio less well known to the general reader,—

one feels his intense sympathy with lofty purpose, his suppression of self, his comprehension of mental attitudes and subtleties. He seems to have the faculty of obtaining the true perspective of action, and of expressing character in a telling phrase. When he writes of a subject we have studied or reflected upon, we are conscious of new methods of illumination; when we follow him into untrodden paths, a magnetism of leadership which induces to further research. In his essay on 'The Shaping of Excelsior,' he describes the methods by which a poet, even when he has seized upon the central thought of a poem, has sometimes to drudge painstakingly over its final form; in 'American History on the Stage,' the popular awakening to the dramatic elements of American history, its limitations and its possibilities; in 'The Future of Shakespeare,' the most powerful of all, the belief that the future of art is inextricably bound to the world's final fiat on the works of the immortal dramatist,—that "he is the measuring rod by which we shall judge proportions."

Spirit of Laws, The ('*Esprit des Lois*'), by Montesquieu. (1748.) The work of a French baron, born just 100 years before the French Revolution of 1789, has the double interest of a singularly impressive manifestation of mind and character in the author, and a very able study of the conditions, political and social, in France, which were destined to bring the overthrow of the old order. In 1728, after an election to the Academy, Montesquieu had entered upon prolonged European travel, to gratify his strong interest in the manners, customs, religion, and government to be seen in different lands. Meeting with Lord Chesterfield, he went with him to England, and spent nearly two years amid experiences which made him an ardent admirer of the British Constitution, a monarchy without despotism. Returning thence to his native La Brède, near Bordeaux, he gave the next twenty years to study, the chief fruit of which was to be the '*Esprit des Lois*.' As early as 1734 he gave some indication of what he had in view by his 'Considerations' upon Roman greatness and Roman decline. The '*Esprit des Lois*' appeared in 1748, to become in critical estimation the most important literary

production of the eighteenth century, before the '*Encyclopédie*.' Its purpose was research of the origin of laws, the principles on which laws rest, and how they grow out of these principles. It was designed to awaken desire for freedom, condemnation of despotism, and hope of political progress; and this effect it had, modifying the thought of the century very materially, and raising up a school of statesmen and political economists at once intelligent and upright in the interest of the governed.

The Woodman

John Simpson of '*Le Forestier*,' a rustic sketch by M. Quesnay de Beaurepaire, known as a writer under the pseudonym of "Jules de Glouvet." M. de Beaurepaire, it will be remembered, is a statesman of wide reputation. It was due to his fearless and disinterested action while procureur général of France, that the dangerous Boulanger conspiracy of 1888 was so successfully handled.

'The Woodman' is a story of one of those rude, untaught peasants who, as "franc-tireurs" in the war of 1870, gave so many startling proofs of heroism and matchless devotion to their country.

Jean Renaud, known as "The Poacher," grows up in a state of semi-savagery. While yet a child he incurs the displeasure of Marcel, the forest-warden, who unjustly causes his imprisonment. Upon this incident turns the whole plot of the story. Although filled with intense hatred for Marcel, Jean is so touched by the friendship of his daughter Henriette for a homeless waif that he has taken under his protection, that he saves the life of the warden at the risk of being burned to death himself. Henriette is deeply touched by this act of generosity; Marcel is callous and unmoved. Then comes the invasion of La Beauce by the Prussians after the disastrous battle at Châteaudun. Jean resolutely defends his cherished forests against the foe, while Marcel ingloriously surrenders himself and the arms for the defense of the town. The enraged Prussians, however, declare that Marcel shall be shot to avenge the death of several of their officers, if the real culprit is not produced; and Jean, unwilling that even an enemy should die through fault of his, hastens to give himself up. They place him before the stone wall in the lane: Henriette comes running up. "Jean," she

cries, "farewell, great heart, my only friend; you may depart in peace. I shall never marry,—never, I assure you!" The sharp report of the needle-guns follows, and the rural idyl is over.

Fate of Mansfield Humphreys, The, by Richard Grant White. A few chapters of this work appeared in the Atlantic Monthly Magazine, and the first three were published in Edinburgh with the title, "Mr. Washington Adams in England." There is the thread of a love-story involving Mansfield Humphreys, a young and successful American, and Margaret Duffield, a beautiful English girl with small expectations and large accumulations of titled relatives. It terminates in an international marriage, a residence in Boston, unfortunate business speculations, and the triumphant withdrawal of Margaret—who achieves greatness of income by the timely removal of an eccentric relative—with her husband in train, to reside in her beloved England, where, according to Mr. White, even the most cultured drop their final "g's." The story is one, if not with a moral, at least with a purpose, and certainly with a grievance. The lingual difficulties of our trans-oceanic cousins are exploited at length, as well as our own shortcomings in the matter of speech. The popular impression in England of the characteristic American traits is accentuated in a humorous scene, where Humphreys, masquerading as "Washington Adams," a "gee-hawking" American with "chin whiskers," "linen duster," "watch-chain which would have held a yacht to its moorings," and other equally attractive personal accessories,—appears at the garden party of Lord Toppingham's, and by his absurdities of speech and action presents an exaggerated caricature of a resident of "the States," which is placidly accepted by the English guests as the realization of their preconceived ideas. The book aroused so much diverse comment, public and private, that an explanation of its occasion and original purpose was given in a lengthy apology of some seventy pages, concerning which the author says: "Some apologies aggravate offense; always those which show the unjust their injustice, for they will be unjust still. This apology is one of that kind."

The Strange Adventures of Phra the Phenician, by Edwin Lester Arnold (1890), is a fantastic story that

recounts the adventures of Phra through recurring existences extending from the earliest Phenician period to the times of Queen Elizabeth. Through all these lives Phra retains his individuality, though adapted to varying times and places. The story opens with an expedition of Phra as a Phenician merchant to the "ten islands," or "Cassiterides." He reappears in the early British days, the slave consort of his Druid wife, and changes into a centurion in the house of a noble Roman lady. At his next appearance Phra is again a Briton, and serves under King Harold at Hastings; he is successively a Saxon thane, and an English knight under King Edward III., before his final incarnation during the reign of Queen Elizabeth, when he writes of his various adventures. From act to act of his existence Phra is followed by Crecy, a damsels who renews her life as he does, and constantly seeks his love. She dies to save one of his numerous lives on a French battle-field where Phra is serving under Edward III.

The Surgeon's Stories, by Zakarias Topelius. Topelius was a Finn; and his wonderful series of historical tales, although written originally in Swedish, exploit the fortunes of a Finnish family for six generations, from 1631 to the latter part of the last century. The stories are ostensibly related by Andreas Bäck, a quack doctor, whose career is humorously set forth in the introduction, and whose characteristics are portrayed in the prelude to each cycle of tales. He was born on the same day as Napoleon. According to his own account he had saved the Swedish fleet, and the lives of Gustavus III. and Arnfelt (or he would have done so had they listened to him), he had been granted an audience with Bonaparte, and had pulled a tooth for Suvorov; and he liked to relate his experiences with just a tinge of boastfulness, but when he was once started on his narrations he quite forgot himself, and was carried away by the exciting events of the past. It was his pleasure to gather around him in his dusty attic a little band of listeners;—we see them all, the postmaster and the old grandmother and the schoolmaster and the rest. "His memory," says his chronicler, "was inexhaustible; and as the old proverb says that even the wild stream

does not let its waves flow by all at once, so had the surgeon also a continually new stock of stories, partly from his own time, and still more from periods that had long since passed. He had not a wide historical knowledge; his tales were desultory character-sketches rather than coherent description: . . . what he had was fidelity, warm feeling, and above all, a power of vivid delineation." The connection between the fifteen stories that make up the six volumes is maintained by a copper ring with runic inscriptions, which is first seen on the finger of Gustavus Adolphus, and is popularly supposed to protect him so long as he wears it, from iron and lead, fire and water. This ring he had received from a Finnish maiden; and it is his son by this Finnish maiden who founds the family of Bertelskjöld, in whose possession the amulet descends with many adventures through generation after generation. The titles of the six cycles hint at the chronological development: Times of Gustavus Adolphus; Times of Battle and Rest (1656-97); Times of Charles XII.; Times of Frederick I.; Times of Linnæus; Times of Alchemy. These stories, with their vivid descriptions, their wonderful pictures of battle and intrigue, their rose-colored touches of romance, take rank among the ablest works of historical fiction. In English translation they hold their own in comparison even with Sir Walter Scott's "Tales of a Grandfather."

Zury; The Meanest Man in Spring County: A Novel of Western Life, by Joseph Kirkland. "Zury" is a tale of the life and society, of the struggles, reverses, and disappointments, of those who, at the period immediately preceding our Civil War, journeyed in prairie schooners to the settlement of the great West.

The story is almost entirely in the form of dialogue—the peculiar patois of the backwoods—and of such a construction that it must be followed word for word for the successful unraveling of the plot. There are no tiresome descriptions, and but little narrative, where one so usually finds a résumé of what has passed and a brief prospectus of what he may expect; so that the careless reader who glances at the beginning, takes a peep or two at the middle, and then carefully studies the last two chapters, will certainly find himself quite nonplussed.

Zury (an abbreviation for Usury) Prowder arrives, while still a child, in the wild forests of Illinois, there to grow up with the country. One by one, his little sister, his father, and mother give up and die; but still the boy continues to live on, and in the end carves riches out of poverty. To do this he has suffered extreme privations, and reduced the science of economy to such a degree that he has earned the distinction of being the meanest man in the county. At the juncture when Zury owns half the town, and holds mortgages on the other half; when he is the whole municipal government and most of the board of public education, a young woman from Boston, Miss Ann Sparrow, appears upon the scene to take charge of the "deestrict" school. Henceforth the interest in the two is paramount, and through the now humorous, now pathetic struggles of the girl, at first for recognition, then for success, we see of what delightfully superficial nature Zury's meanness was after all; and once more find an illustration of the wonders that a little of the sweetness and light which accompany education may accomplish, even in the wilderness.

Tartarin of Tarascon, by Alphonse Daudet. (1872.) Daudet's exquisite portrayal of mock adventures of the boastful Tartarin is a delightfully entertaining specimen of the finest quality of French humorous writing. Tartarin of Tarascon, to whom the adulation of his fellow-townsmen is as necessary as the breath of life, is animated by the spirit of a big-game hunter and a love of adventure. On Sundays, accompanied by his fellow-sportsmen of Tarascon, he goes just outside the town, and in lieu of other game, long since fled, tosses his cap into the air and riddles it with shot. At this noble pastime Tartarin is without a peer. His study walls are thickly hung with such trophies of his skill. He has long been the absolute king of Tarascon sportsmen. To assure this position among his townsmen, who are beginning to doubt his prowess, he starts for Algiers on a real lion hunt.

With innumerable trunks filled with arms, ammunition, medicine, and condensed aliments, arrayed in the historic garb of a Turk, Tartarin arrives at Algiers. An object of much curiosity and speculation, he at once sets out for lions,

but returns daily, disheartened by his fruitless quest. He is himself bagged by a pretty woman, Baya, in Moorish dress. One day he meets Barbasson, a native of Tarascon, captain of the Zouave, plying from Marseilles to Algiers. Barbasson tells him of the anxiety and eagerness for news of him at Tarascon.

At this, Tartarin deserts Baya, and starts south for lions. After many adventures in the desert, he finally kills the only lion he has seen,—a poor, blind, tame old lion, for which he has to settle to the amount of all his paraphernalia and money. The lion's skin is forwarded to Tarascon, and Tartarin tramps to Algiers, accepts passage from Barbasson, and at last reaches home, where he is greeted with frenzied applause. His position has been made secure by the arrival of the lion's skin, and he again assumes his place in Tarascon. Evenings, at his club, amid a breathless throng, Tartarin begins: "Once upon an evening, you are to imagine that, out in the depths of the Sahara—"

Telemachus (or *Télémaque*), Adventures of, by Fénelon, is a French prose epic in twenty-four books, which appeared in 1699. Having been shipwrecked upon the island of the goddess Calypso, Telemachus relates to her his varied and stirring adventures while seeking his father Ulysses, who, going to the Trojan war, has been absent from home for twenty years. In his search the youth has been guarded and guided by the goddess Minerva, disguised as the sage Mentor. This recital occupies the first six books, the remaining eighteen containing the hero's further remarkable experiences, until at last he returns to Ithaca, where he finds Ulysses already arrived. On the way thither occur his escape from the island of Calypso, whose love for Telemachus prompts her to detain him on her fair domain, and his visit to the infernal regions, in search of his father, whom he believes to be dead. This romance of education, "designed at once to charm the imagination and to inculcate truths of morals, politics, and religion," has always been regarded as a French classic. It is still much used in English-speaking schools, as a model of French composition. The author has borrowed from, and imitated, the Greek and Latin heroics with undisguised

freedom, and has succeeded in imparting to his work their antique air and flavor.

Swiss Family Robinson, The, or Adventures in a Desert Island, by J. R. Wyss. This book was originally written in German, was translated into French, and afterwards into English. It is an entertaining tale written for young people, after the style of 'Robinson Crusoe,' from which the author is supposed to have derived many of his ideas. It deals with the experiences of a shipwrecked family, a Swiss clergyman, his wife and four sons, who, deserted by the captain and the crew of the vessel on which they are passengers, finally reach land in safety. They exhibit wonderful ingenuity in the use they make of everything which comes to hand, and manage to subsist on what articles of food they find on the island, combined with the edibles which they are able to rescue from the ship. They have various experiences with wild beasts and reptiles, but emerge from all encounters in safety. They build a very remarkable habitation in a large tree, which is reached by means of a hidden staircase in the trunk; and in this retreat they are secure from the attacks of ferocious animals. They continue to thrive and prosper for several years, until finally a ship touches at the island, and they are once again enabled to communicate with the mainland. By this time, however, they are so well pleased with their primitive life that they refuse to leave the island home. The story was left in an unfinished condition by the author, but several sequels to it have been written, all of which vary in their accounts of the doings of this interesting family. The book has long enjoyed a well-deserved popularity, and in spite of various anachronisms is enjoyable and entertaining reading.

Story of Bessie Costrell, The, by Mrs. Humphry Ward. (1895.) In this story Mrs. Ward has depicted life among the working classes under most painful and trying conditions. Bessie Costrell is the niece of John Bolderfield, an old man who, by dint of scrimping and saving for many years, has accumulated by hard labor enough money to support himself for the remainder of his life. This wealth, the acquirement of which had been the one ambition of

his life, has been kept hoarded in an old trunk; and this he confides to the care of his niece, before leaving his native town for a period of some months. Bessie is much delighted to be given charge of the money, and at first only regards it with honest feelings of pride; but eventually the temptation becomes too strong for her, and her natural extravagance asserting itself, she opens the chest and spends part of the money in a reckless way, drinking and treating her friends. At length her free use of money begins to arouse suspicion; and she takes alarm and goes to the chest to count the balance, when she is caught in the act by her husband's profligate son, who assaults her and robs her of the remainder. Matters have reached this crisis when John returns home, and to his horror and consternation, finds his money gone. He is at first prostrated by the terrible discovery; but on recovering consciousness, he accuses Bessie of the theft, which she strenuously denies. John then sends for the constable, who succeeds in proving her guilt. Bessie's husband, Isaac Costrell, a stern, hard man, who is a leader in the church, is overcome with horror on learning of his wife's dishonesty, agrees that she will have to go to prison, and tells her that he will have nothing more to do with her. The wretched woman, overwhelmed with terror and grief, drowns herself in a well; and the narrative ends leaving the husband filled with remorse, and John broken-hearted and penniless. The story is told in a realistic manner; and although many of the situations are unpleasant, it bears the mark of a master hand.

Story of Margaret Kent, The, by Ellen Oiney Kirk. This book was published in 1886, under the signature of Henry Hayes. The scene of the story is laid in New York, where Margaret Kent, an able and fascinating woman, is supporting herself and her little daughter by means of her pen. At a very early age she has married a man who has proved to be weak and a spendthrift; and who, after dissipating both their fortunes, had left her, six years before the story opens, to go to South America. From the time when Margaret establishes herself in the city, the story concerns itself with the suitors who suppose her to be a widow, and

with the sudden complications introduced into her life by a rumor that she is playing a false part and is not free.

The story is well told, and full of grace and color. The character of Margaret is distinctly portrayed; while the dry speeches of Miss Longstaff, the quaintness of little Gladys, and the kindness of Mr. Bell, Margaret's elderly admirer, afford interesting passages.

Story of a Country Town, The, by E. W. Howe, is a tale of the monotonous unlovely life of a small, hard-working, unimaginative Western village. The story is told in the first person by a boy who has never known any other life, and whose farthest goal of experience is the neighboring town. It is a masterpiece of modern "realism," the life and events of the place being described with a marvelous fidelity. Yet the test of veracity fails in the unrelied gloom of the story, which is bereft of all sunshine and joyousness, and even of all sense of relation to happier things. The town of Twin Mounds seems as isolated and strange as if it were in another world. Even nature is utterly cheerless, and human life apparently without hope. The narrative itself is loose and rambling, centring about the domestic troubles of Joe Erring and his wife, and culminating in dreary tragedy. The book has a grim fascination; and at least one extraordinary character, Lyth Biggs, whose cynical philosophizing leaves the reader fairly benumbed by the chill of its candor.

The Stickit Minister, by S. R. Crockett. (1893.) The short stories, by S. R. Crockett, contained in the collection called 'The Stickit Minister, and Some Common Men,' were first printed in a newspaper.

These stories of "that gray Galloway Land," as the author calls it, are told in a very simple, pathetic way. The "stickit minister" is a young divinity student, who learns that he must die in a few years from consumption. He and his younger brother have inherited but a small property; so, in order that his brother may study to become a doctor, he leaves college and goes home to cultivate the farm. It is generally supposed that he has failed to pass his examination, whence the name "stickit [stuck fast] minister"; and even his brother treats him with coldness and ingratitude.

The second story, 'Accepted of the Beasts,' tells of a pure-hearted, noble young clergyman, who is turned out of his church because of certain unfounded accusations brought against him by the machination of an evil-minded woman. Next morning a farmer discovers him singing "He was despised and rejected of men" to a herd of cattle, which press about him to listen. A few hours later he is found lying dead.

'A Heathen Lintie' is the story of a middle-aged Scotch woman, who has secretly written and has had published a volume of poems. She watches anxiously for the paper which is to contain a review of them. At last it comes; but she dies before she is able to read enough of it to discover that what she believes is praise is in reality cruel, scathing criticism.

Some of the stories—as 'A Midsummer Idyl,' 'Three Bridegrooms and One Bride,' and 'A Knight-Errant of the Streets'—are less pathetic and more humorous.

Sonia, by Henri Gréville. (1878.) This is a powerful and impressive, and at the same time charming and refined, story of Russian life. Sonia is a poor little slave girl, who is knocked about and abused by the brutal aristocrats, bearing the name of Goréline, whom she serves. The cruel treatment continues until a young tutor, named Boris Grébof, comes to the château to give lessons to Eugène and Lydie, the son and daughter of the household. He pities Sonia and is kind to her; and she in return feels for him the deepest affection. Boris falls in love with Lydie, who is a very pretty girl, and wins from her a promise of marriage; but as soon as Madame Goréline discovers the attachment, she is filled with rage and at once dismisses the tutor. He takes Sonia, who has also been driven from the house, to his home, where she remains in the employ of his kindly aged mother for several years. Boris continues to cherish his affection for Lydie all this time, and she allows him to consider himself engaged to her; although she, being weak and fickle, is constantly on the lookout for a chance to make a more brilliant match. Eventually she casts Boris off; and he, discovering the falseness of her nature, is consoled, and in course of time marries

his faithful serving-maid, Sonia, who has become a handsome and capable girl, and has acquired under his tuition considerable education. This story gives a distinct picture of home life in Russia, where Madame Gréville resided for many years, and where she was enabled to master all phases of Russian character.

There is much in the book that is bright and noteworthy, and the character of Sonia is developed with much delicacy and originality.

The Splendid Spur, by A. T. Quiller-Couch. (1890.) The scene of these thrilling adventures is England, in the days of King Charles. Jack Marvel overhears Tingcomb, Sir Deakin Killigrew's steward, plotting with the villainous Settle to destroy his master's son, Anthony, and seize the estate. He warns him, but too late; sees him die, receives from him the King's letter to General Hopton, is himself pursued, escapes, rescues Sir Deakin and his daughter Delia. Sir Deakin dies from exposure, and Delia sets out with Marvel to deliver the King's letter. Adventures follow thick and fast: they are captured, and escape again and again, finally reaching Cornwall, Delia's home. She falls into Settle's clutches; and Marvel is wounded and nursed by Joan, a wild Cornish girl, who conveys the King's letter to Hopton. Marvel recovers Delia; they are hard pressed by the foe, but Joan, in Marvel's clothes, leads them astray, receives a fatal wound, and dies for Marvel's sake. Tingcomb, the wicked steward, falls headlong from a precipice, the stolen property is regained, and Delia decides to seek a safer shelter in France. Marvel remains to fight for King Charles. Delia, seeing that he loves her not less, but honor more, exclaims, "Thou hast found it, sweetheart, thou hast found the Splendid Spur."

Standish of Standish, by Jane G. Austin. (1890.) This is called "a story of the Pilgrims"; and with this charming and authentic narrative the author begins her series of tales relating to the Plymouth Colony. The book is full of romantic and dramatic episodes, all of which are founded on fact, and are therefore doubly interesting. In the opening chapters the Pilgrims are first pictured on board the Mayflower, lying

at anchor, where they are passing the dreary weeks until the pioneers of the colony can decide on a suitable place for a settlement. At last the location is chosen; and the few log cabins which serve as abiding places for the Pilgrims prove foundation stones for the flourishing town of Plymouth. Throughout the story Miles Standish, who can rightfully be called the hero of this tale, figures prominently. His manliness and courage in overcoming obstacles and adversity, his tenderness and kindness to the sick and suffering, and his deep love and devotion for sweet Rose Standish, form a striking picture. Her death, which occurs soon after their landing, causes him the deepest sorrow, but he eventually feels it his duty to marry again; and John Alden's interview with Priscilla Molines in his behalf is picturesquely described. His subsequent marriage to his cousin Barbara Standish, which occurs after a stormy courtship, ends this interesting narrative. Throughout the story the privations and sufferings of the Pilgrims, which they bear with such courage and fortitude, are pictured in the most graphic manner. Governor Carver and his gentle and delicate wife; John Harland, their faithful friend and helper; and Mary Chilton, who has historic interest as being the first woman to step on shore, are also charmingly portrayed.

Soldiers of Fortune, by Richard Hard-
ing Davis, was published in 1897, and is a spirited novel of adventure. The scene is laid in Olancho, the capital of a little seething South-American republic, on the eve of one of its innumerable revolutions. The hero is Robert Clay, a self-made man, an engineer, general manager, and resident director of the Valencia Mining Company in Olancho. Although the novel is full of adventure, it is primarily a study of two types of women, two sisters, the daughters of Mr. Langham, president of the company. The elder is a New York society girl of a most finished type,—self-possessed, calmly critical, with emotions well in check, noble, but not noble to the point of bad form. Her sister Hope, not yet out, is enthusiastic, generous, sweet. Robert Clay meets the elder, Alice Langham, at a dinner just before he sails for South America. He has long known

of her through portraits in the society newspapers. He has an ideal of her as a woman unspoiled by wealth and position. He half confides to her his admiration of her. Later when he learns that she and her sister, with their father, are coming to Olancho to visit their brother and to see the mines, he is wild with delight. But he is doomed to disappointment in the character of Alice. Appreciative and sensitive as she seems, she has herself too well under control, is always afraid of going too far, is never quite sure of Robert Clay's desirability as a husband. Her coldness chills and alienates Clay. Hope, on the other hand, gives expression to her genuine enthusiasm. She is delighted with the strangeness of the life, is as interested in the mines as if she herself were a director. In the dangers and excitements of the revolution, which breaks out during her visit, she displays courage, nerve, and womanliness. The nobility in Clay's nature draws her to him. He loves her and claims her for his wife. Alice is left to marry a conventional society man of her own type. '*Soldiers of Fortune*' is well written and readable. Full of excitement as it is, the dramatic incidents in it are yet subordinated to the delineation of character.

The Newcomes, by W. M. Thackeray (1854), one of the few immortal novels, has many claims to greatness. It not only presents a most lifelike and convincing picture of English society in the first half of the century, but it excels in the drawing of individual types. Colonel Newcome, perhaps the most perfect type of a gentleman to be found in the whole range of fiction, sheds undying lustre upon the novel. Ethel Newcome is one of the rare women of fiction who really live as much in the reader's consciousness as in the conception of the author. Clive Newcome is also possessed of abundant life. His strong and faulty humanity is the proof of his genuineness.

All the world knows his story, beginning with the bravery of boyhood just released from the dim cloisters of Grey Friars. His father, Colonel Newcome, has come from India to rejoice in him as in a precious possession, and to renew his old associations in London for the sake of his son. Clive's career, on which so many hopes are built, is marred

with failures. He loves his cousin Ethel Newcome, but she is hedged from him by the ambitions of her family. He himself makes a wretched marriage. His dreams of success as an artist fade away. The Colonel loses his fortune, and in his old age becomes a pensioner of Grey Friars. The quiet pathos of his death-bed scene is unique, even in Thackeray. With the word "Adsum" upon his lips, the word with which he used to answer the roll-call as a boy at school, he passes into peace. Clive and Ethel, each free to begin the world again, meet at his death-bed. The novel closes upon their chastened happiness. No words of praise or criticism, no detailed description, can convey the sense of the light and sweetness of 'The Newcomes.' As a novel of English upper and middle class life, it remains without a rival.

Social Life in Old Virginia Before the War, by Thomas Nelson Page. This little volume, which in a way recalls Washington Irving's 'Sketch Book,' is a sympathetic sketch of Southern ante-bellum plantation life, portraying a state of society incredible to those who had no experience of it, and probably to-day all but incredible to those who once knew it best. Beginning with the "great house," its grounds, gardens, and outbuildings, the personality and life of the mistress, of the master, and of their daughters and sons, first pass before us. Then come portraits of those august functionaries: the "carriage driver," the butler, and "mammy" the nurse; even the gardeners, the "boys about the house," the young ladies' "own maids," and the very furniture, are not forgotten. The description embraces both great house and cabins. The mysteries of "spending a month or two," of "spending the day" (*i.e.* dining), and of Sunday hospitalities, are dissolved; the varying seasons, the fox hunt, Christmas festivities, the ladies' "patterns" and the gentlemen's politics,—all sides of that complex existence appear. And the conclusion of the whole matter is, that while the social life of the Old South had its faults, "its graces were never equaled."

Social Life in Greece from Homer to Menander, by John Pentland Mahaffy. is a delightful and instructive

book which aims at presenting to us not so much petty details as the large and enduring features of the life of the Greeks,—enough, certainly, about their food, their dress, and their houses, but especially "how they reasoned, and felt, and loved; why they laughed and why they wept; how they taught and what they learned." The picture, of course, is mostly Athenian, since only Athenian colors exist for the painting. The result is not only of literary and antiquarian, but also of practical value, as showing how high a civilization was attained by a people that had to contend with a worthless theology, with slavery, and with ignorance of the art of printing. Professor Mahaffy writes in no mere archaeological spirit, but with his eye always on the present and the future,—as where he refers to the present French republic, the theory of "might being right," and the case of the Irish. The topics treated are: 'The Greeks of the Homeric Age'; 'The Greeks of the Lyric Age'; 'The Greeks of the Attic Age'; 'Attic Culture'; 'Trades and Professions'; 'Entertainments and Conversation'; 'The Social Position of Boys in Attic Life'; 'Religious Feeling'; and 'Business Habits.'

History of Spanish Literature, The, by George Ticknor. (1849.) This work was the fruit of twenty years of study and labor. It is divided into three parts: Part i., beginning with 'The Cid' and the chronicles, and ending with the death of Charles V.; Part ii., treating of the golden age of the drama, the lyric, and the novel; and Part iii., making a study of the conditions of the literary decadence. The translations used were original; and the book remains an authority and a classic. Hallam declared that "It supersedes all others, and will never be superseded." Translated into many tongues, its profound learning, its modesty, and its forcible style, make it as agreeable as it is valuable.

Spanish Vistas, by George Parsons Lathrop. "Unless he be extraordinarily shrewd," says the author, "a foreigner can hardly help arriving in Spain on some kind of a feast-day." Perhaps it is that all days in that land of romance seem like red-letter days to one who has come from the workaday world and the unshaded vistas of reality. Spain, to the general observer, is a field

scarcely more known than Italy was a few decades ago; but each year is increasing the number of its tourists, and each year the interesting peculiarities of the people are becoming modified, at length to entirely disappear; so the chapters which preserve the actual appearance of the Spain of to-day have the additional value of a probable future reference. There is no attempt to review political events in the work, only to present a striking and faithful photograph of the essential characteristics of the country, and catalogue particular and local features. If one were forced to select among a number of delightful pictures, perhaps the chapter on 'Andalusia and the Alhambra' would be chosen; but to that on 'The Lost City' the eye turns again and again with ever renewed interest. The last pages are devoted to 'Hints to Travelers,' and are useful in supplying certain information not to be found in the usual guide-book, and condensing this in a very convenient form.

Of great value to the work are the illustrations of Mr. C. S. Reinhart, made after sketches from life. They assist the author with their graphic touches of humor and the fidelity and spirit of the reproduced scenes,—an assistance which is gracefully acknowledged in the charming preface.

The Puritan in Holland, England, and America, by Douglas Campbell. (1892.) This historical survey of Puritanism in its ethical, social, and political aspects is strikingly original, since it seeks to demonstrate, with much strength and clearness, that the debt of the American nation for its most radical customs and institutions is not to the English at all, but to the Dutch. It endeavors to prove that the very essence of Puritanism came originally from Holland, leavened the English nation, and through the English nation, the embryonic American nation. Some of the most common of American institutions,—“common lands and common schools, the written ballot, municipalities, religious tolerance, a federal union of States, the play of national and local government, the supremacy of the judiciary,”—all these came directly from Holland.

Mr. Campbell's work is most valuable as an introduction to the study of American history, or in itself considered as a

scholarly though not always impartial monograph.

Madonna's Child, by Alfred Austin. This romantic poem, which its author, the poet-laureate, calls the “first-born of his serious Muse,” was first published in 1872. The scene is laid at Spiaggiasecura, on the Riviera; and Olympia, the heroine, “a daughter of the sunlight and the shrine,” is sacristan of a little seaside chapel:—

“Sacred to prayer, but quite unknown to fame,
Maria Stella Maris is its name. . . .
Breaks not a morning but its snow-white altar
With fragrant mountain flowers is newly
dight;
Comes not a noon but lowly murmured psalter
Again is heard with unpretentious rite.”

To this chapel comes a stranger, Godfrid, and surprises Olympia,

“Atiptoe, straining at a snow-white thorn
Whose bloom enticed but still escaped her
hand.”

He

“deftly broke
A loftier bow in lovelier bloom arrayed,”
and gave it to her; and then accompanied
her to the chapel, kneeling with her before
the Madonna. Later, she finds to her
horror that he is an unbeliever. To her
supplications to—

“Bend pride's stiff knee; no longer grace
withstand,”

his answer is, “I cannot.” With her he makes a pilgrimage to Milan. She leaves him with a priest who has been her adviser; but the old priest's efforts are in vain, and he tells her:—

“Through his parched bosom, prayer no longer
flows.

By Heaven may yet the miracle be wrought;
But human ways are weak, and words are
naught.”

She decides that they must part, but he asks:—

“Is there no common Eden of the heart,
Where each fond bosom is a welcome guest?
No comprehensive Paradise to hold
All loving souls in one celestial fold?”

She answers:—

“Leave me, nay, leave me ere it be too late;
Better part here, than part at Heaven's gate.”

“Pure but not spared, she passes from our gaze,
Victim, not vanquisher, of Love. And he?
Once more an exile over land and main:
Ah! Life is sad, and scarcely worth the pain!”

Yesterdays with Authors, by James T. Fields. With the exception of Miss Mitford's letters and some paragraphs of other matters, the contents of

this book first appeared in the *Atlantic Monthly*, during the year 1871, in a series of papers called 'Our Whispering Gallery.' The 'Yesterdays' are spent with Pope, Thackeray, Hawthorne, Dickens, Wordsworth, and Miss Mitford. With all but the first of these Mr. Fields had a personal acquaintance; with Hawthorne, Thackeray, and Dickens, a warm friendship which lasted until their deaths. The relation between publisher and author is of a delicate nature, having in it elements of mutual interest and enforced intimacy; when to this is added the tie of kindred minds and personal predilection, the record of it is noteworthy. The title is particularly applicable to the subject-matter. The remembrance of the day before is so potent in the present; yesterday and to-day are so allied in sentiment, that in reading these charming recollections, conversations, letters, anecdotes of work and play, one feels that the veil has been withdrawn, and those to whom we owe so much entertainment and instruction are still with us, not merely portraits in a picture gallery revived by the touch of the artist. The author's recollections of Dickens are exceptionally interesting. To him is accorded a major portion of the book, as in life was accorded a greater share of time and affection.

Prusias, by Ernst Eckstein. The period of this story is the third Mithridatic war, 73 B.C.; and the scene is in and about Capua, whither Prusias, a secret agent of Mithridates, with his nephew Cleon, has come ostensibly as tutor to Caius Fannius, but really to stir up a revolt against Rome.

The way has been prepared and treasure accumulated at Brundusium by Phormio. Prusias, in his journey, is so fortunate as to save the life of Lucius Manilius, prefect of Capua; and uses this opportunity of official favor to further his schemes. Caius, Oscan in feeling, becomes his confederate; but Quintilia and Sextus, the latter's mother and brother, distrust him.

Spartacus and the gladiators and slaves of Lentulus Betiatus are organized. After, Prusias's attendant, overhears that his master is suspected. The revolt is precipitated suddenly, and grows with alarming strides. The Romans are overwhelmed, and those captured are

made to fight as gladiators; among them Lentulus, who in dying accuses Sextus Fannius of having violated a vestal virgin. Sextus escapes, however, and rejoins his forces.

The prospects of the rebels' complete success are flattering, until Crixus, one of their leaders, becomes jealous and leads off half the army, which is caught in a trap by the prætor Crassus, and annihilated. This disaster might have been avoided had not Prusias yielded to the wily charms of Nævia, the young wife of the prefect, until too late to support Crixus. The insurgent army falls back on Capua; but is defeated in a terrible battle, in which Spartacus is killed and Prusias is captured. He is brought to trial before Lucius Manilius, who in gratitude desires to save him, but when Nævia's infidelity is made known to him through Sextus, he falls dead; whereupon she kills herself, and Prusias is condemned by the prætor to crucifixion. Sextus's crime is also disclosed, and he is imprisoned; but is released when Aristocleia, sister to Batiatus, confesses that he is innocent, as she herself has been her brother's tool in order to blackmail Sextus.

Prusias demands and receives permission to address the people from the scaffold. He declares that his sole object was to free the slaves from brutal and oppressive tyranny; and predicts that gradually more humane laws and treatment will prevail, and that One will come of whom he is only the weak and erring forerunner,—that He, by renouncing all, will conquer all. He then discloses his true name and station,—Darius Prusias, brother of Mithridates, and with him co-King of Pontus. In proof thereof he shows the royal signet ring, from which he suddenly takes a powerful poison and expires. Awed by his majestic death, the officials substitute for the disgraceful burial of a criminal, a royal funeral pyre.

This tragic story, somewhat pedantic in its treatment, was published in 1883. An excellent English version by Clara Bell appeared in 1884.

Three English Statesmen, by Goldwin Smith, is a course of lectures delivered during his professorship of history at Oxford University, on Pym, Cromwell, and Pitt. The clear and brilliant style of the book, vigorous

and simple, at once enchains the attention and wins from the reader an absorbed interest in the author's theories of politics and politicians. He has the rare faculty of condensing whole chapters of history into a few words, and of presenting in one vivid picture the complicated state of nations. In his essay on Pym, he is able in a few pages to detail the problems and grievances that had beset the English people, and indeed the Continental nations, ever since the first outbreaks against the absolute power of the Church. He recognizes that the Reformation in England was by no means accomplished when Henry VIII. chose for his own ends to defy the pope; that this upheaval was precisely the old struggle of the people against tyranny whether of the Church or State. When, after eleven years of royal government without a Parliament, Charles I. was forced to call one, Pym became its leader. It was he who brought to book the great Duke of Buckingham, he who dared to impeach Strafford and Laud. The lampooners spoke a true word in jest when they called him "King Pym." Pym died early in the great fight; and the soldier, Cromwell, came to the front as the leader of republican England. Mr. Smith admires Cromwell as a genius and a high-minded man; yet he deprecates Carlyle's essay upon him as crass, undiscriminating worship. The soberer writer sees Cromwell's faults and deplores them. He does not excuse the execution of the King, or the massacres in Ireland; but he holds that Cromwell, to maintain his control over the thousands of reckless fanatics who had made him their leader, was forced to deeds of iron. As Protector, he was one of the strongest and wisest rulers England ever had. The last and longest paper is that on Pitt, the great statesman of the eighteenth century, who was prime minister at twenty-four, and the champion of free trade, a reformed currency, religious toleration, colonial emancipation, abolition of the slave-trade and of slavery. Pitt's espousal of the cause of the colonies in Parliament especially commends this study of him to American readers.

Wealth of Nations, An ENQUIRY INTO THE NATURE AND CAUSES OF THE,
by Adam Smith. (1776.) A treatise of

economic research, of great breadth; but specially designed to show the wisdom and justice of free trade among nations. In the very wide range of subjects dealt with are found social history, the politics of commerce, rules of taxation, and educational theories now generally accepted; but the chief burden of the book is freedom of trade among all nations. Its note is international, never considering how one nation may promote its own wealth at the expense of other nations. The work is full of facts, shows wealth of varied reading, and remarkable sagacity in the use of very imperfect data. The style of the work is diffuse, and the arrangement of materials irregular and loose; more in the manner of a great study than of a perfectly finished work. To a very large extent it drew from the work already done in France by the economists of the "Encyclopédie" school; first among whom stood Turgot, whose "Sur la Formation et la Distribution des Richesses" supplied Smith with passages of his first book very closely following the divisions and arguments of Turgot. Smith had visited France at the close of the Seven Years' War, had spent a year in Paris, and had seen much of the economists there. He had returned home in October 1766, and settled in retirement at Kirkcaldy, where he gave ten years to the production of his book. Five English editions of the work appeared during its author's life, and it was translated into many modern languages. It is at once a great English classic and a landmark in economical science. The earlier life of the author had been that of a professor at the University of Glasgow, where he was given the chair of logic in 1751, and that of moral philosophy the next year. In 1759 he published 'A Theory of the Moral Sentiments,' of which there were six editions during his life. It was his custom to give some attention to political economy in his Glasgow lectures; and he then drew those inferences on behalf of freedom of trade which he afterwards expanded into his 'Wealth of Nations.' In 1763 Smith resigned his chair to take charge of the education of the son of the Duke of Buccleugh; and it was on a pension of £300 a year, given him by the duke, that he retired to Kirkcaldy. It is said that Pitt thought well of Smith's free-trade views, and might in happier times have adopted a free-trade policy;

but it was reserved for the school of Cobden to induce England to act on them.

Ancient Greece, by C. C. Felton. In these two octavo volumes are contained four courses of lectures, of which the first is a review of the history of the Greek language and Grecian poetry; the second course is devoted to life in Greece, and gives an account of the origin and history of the Hellenes, an outline of Grecian culture, religion, and domestic life, houses, furniture, customs, marriage, attire, trade, manufacture, agriculture, government, etc.; the third is devoted to a history of political constitutions and institutions, and to Grecian oratory; the fourth deals with Greece from the Roman conquest, through the Byzantine period and Turkish domination, to our own times.

Studies of the Gods in Greece, by Louis Dyer. The author's studies of the Grecian gods are restricted to those divinities whose sanctuaries have been excavated within the last few years in Greece and its islands: namely Demeter, worshiped at Eleusis and Cnidus; Dionysus in Thrace and in Athens; other gods specially worshiped at Eleusis; Æsculapius at Epidaurus and Athens; Aphrodite at Paphos; and Apollo in the sanctuary at Delos. The work was originally written in the form of lectures for the Lowell Institute, Boston: the text of the lectures constitutes the eight chapters of the book, but to them are added scholarly notes and numerous appendices. The author writes sympathetically of those ancient worships, and finds in them all some germ and flower of purest religion. Even amid the desolation of the Hellenic lands he recognizes still the presence of the ancient glories of nature. For him the fountain of Castalia has a clearness and an "almost intellectual sparkle"; and if two friends were shortly to be parted forever, he can think of no more solemn place for their last day of fellowship than Apollo's Delphi, even as it is to-day. For him the 'Ion' of Euripides is "a most solemn, sweet, and pious play," showing forth "the spirit, truth, and noble-hearted kindness that inspired the Delphian worship of Apollo." In the worship of Demeter at Eleusis, a worship rendered to her by the women only the author finds a divine sanction, as it were,

given to the need which woman in trial has for kindly women. Of course, he finds in the religion at present existing in Greece survivals of the ancient myths and religious rites, or rather new namings for the old gods; as when, at the site of Old Paphos, the papissa (priest's wife), on being asked for guidance to the sanctuary of Aphrodite, corrected her questioner and told him the sanctuary was not of Aphrodite, but of the Golden Mother of God.

Cicero and His Friends, by Gaston Boissier. There is probably no man of ancient times of whose public and private life we know so much as we do of Cicero's: the sixteen extant books of his 'Letters to Various Persons,' or as they are usually styled, his 'Letters to Friends,' and those to his friend Atticus, reveal the man in his littleness and vanity no less than in his greatness. He was a great man and a great patriot; but with his incontestable virtues he combined almost incredible weaknesses of character,—his wheedling letters to one Lucius Lucellus, a writer of histories, whom he asks to write an account of his consulship, is sufficient proof of this. From these letters of Cicero, and also from his forensic orations and his philosophical and rhetorical writings, the author of this book draws the material for a singularly interesting account of the great orator's public and private life. It has been the fashion of scholars of late to belittle Cicero; to write him down an egotist, a shallow, time-serving politician, a mere phrase-maker. M. Boissier admits that Cierco was timid, hesitating, irresolute; he was by nature a man of letters rather than a statesman. But the mind of the man of letters is often broader, more comprehensive than that of the practical statesman; and "it is precisely this breadth that cramps and thwarts him when he undertakes the direction of public affairs." He redeemed the vacillations and timidities of his political career by meeting death at the hand of the hired assassin with stoic fortitude. In a chapter on Cicero's private life, the question comes up as to the ways in which he acquired his very considerable wealth. In accounting for it, the author cites numerous instances of the orator's clients making him their heir for large sums: the law forbade



MARY QUEEN OF SCOTS.

payment of money to advocates, and the method of making payment by legacies was invented as a means of circumventing the statute. Another way was "borrowing" money from rich clients; and many instances are cited of large sums being loaned to Cicero by wealthy men whom he had defended in the courts. Besides wealthy clients in private life, there were towns and provinces whose interests he had defended in the Senate; and above all, there were the rich corporations of the farmers of the public revenues whom he had served: these interests found a means of compensating the advocate liberally. The domestic life of Cicero was embittered by the unhappy marital experiences of his daughter Tulliola, the extravagances of his first wife Terentia, and the dissolute character of his son Marcus. But in his household was one faithful servitor, his slave and amanuensis Tiro, whom he loved with parental affection. In one of his letters to Tiro he writes: "You have rendered me numberless services at home, in the forum, at Rome, in my province, in my public and private affairs, in my studies and my literary work." Tiro survived his master many years; but to the day of his death he labored to perpetuate the fame of Cicero by writing his life and preparing editions of his works. The Friends of Cicero, of whom notices are given in the volume, are Atticus, Cælius, Julius Cæsar, Brutus, and Octavius.

Macaulay's Critical and Miscellaneous Essays were published originally in the Edinburgh Review; beginning with the essay on Milton, in the August number, 1825, and continuing for twenty years after, when the glittering series ended with the paper on the Earl of Chatham, in the October number, 1844. These essays, of which the glory is but a little tarnished, run the gamut of great historical and literary subjects. They include reviews of current literature, historical sketches and portraits, essays in criticism. They are distinguished by a certain magnificent cleverness; but they are lacking in human warmth, and in the sympathy which rises from the heart to the brain. They remain however a monument of what might be called a soldierly English style, with all the trappings and appurtenances of military rank.

Impressions of London Social Life, with Other Papers, by E. S. Nadal, (1875,) is a collection of short essays suggested to the author by his residence in London as a secretary of legation. From the standpoint of a loyal American, he notes in kindly, not too critical fashion the differences between life in England and at home. "London society is far the most perfect thing of the kind in the world;" and in New York, with its lack of social tradition and its constantly changing elements, Mr. Nadal thinks there can never be anything at all like it. He would admire it still more if it were not for the rigid canons of propriety, which forbid all public expression of individuality. The sturdy Englishman, so fond of asserting his independence, is after all curiously sensitive to public opinion; and hence his conservatism and apparent snobbishness. There is a pleasant description of life at Oxford, which makes that college seem like a great genial club; and one where the undergraduate is a person of far less importance than at Harvard or Cambridge.

Mr. Nadal touches lightly upon the social life at court; the Queen's drawing-room at Buckingham Palace, and the Prince of Wales's less grand but pleasanter levees at St. James's Palace. In its genial, homely, cultivated charm, he finds English scenery very different from American; for "there [England] man is scarcely conscious of the presence of nature; while here nature is scarcely conscious of the presence of man."

Mary Queen of Scots, by James F. Meline. This is distinctly and frankly a polemic history of the unfortunate Queen of Scots, written in controversy of Froude's account of her life and death in his 'History of England.' Every chapter is headed with a motto telling what a history ought to be, or ought not to be, with application to Froude's theory and practice; or with apt quotations from all sources, designed to show the intellectual and moral incompetence of Froude as historian of any events with which his prejudices are concerned. Mr. Meline's work closes with a quotation from Froude's history, in which that historian declares that "those who pursue high purposes"—

among them Queen Elizabeth—through crooked ways deserve better of mankind, on the whole, than those who pick their way in blameless inanity, and if innocent of ill are equally innocent of good. Mr. Meline writes a criticism of Froude, not a history of Mary Queen of Scots. It is much more interesting than any formal history, and quite as likely to bring out the actual historic facts. Froude's pages are in effect the advocate's plea for Elizabeth. Meline gives the other side, at the same time exposing the fallacious arguments of his adversary, and his suppression and distortion of evidence. In one chapter, Froude's declaration that he "knows more about the history of the sixteenth century than about almost anything else" gives his critic opportunity to exhibit the historian's "multifarious ignorance" of the criminal law of that very period in England. Froude has Mary brought up "at the court of Catherine de Medicis"; Meline shows that there was no "court" of Catherine till after Mary had left France; besides, Mary had always shown an invincible dislike for Catherine. Froude calls the Queen's secretary, David Riccio, a "youth," and "a wandering musician," thus gratuitously building a foundation for the scandalous report of illicit relations between him and Mary; but contemporary authorities are quoted as to the eminence of Riccio as a man of learning, and as being "old, deformed, and ugly." And thus statement after statement of Froude's is examined and contradicted, in very many cases by the authorities he himself more or less garbled.

The Renaissance in Italy, the most comprehensive work of John Addington Symonds, was published in five volumes, each dealing with a different phase of the great era of New Life in Italy. Vol. i., 'The Age of the Despots,' presents the social conditions of the time, especially as they were embodied and expressed in the cultured despots of the free cities. In Vol. ii., 'The Revival of Learning,' the brilliant mundane scholarship of the era is exhaustively considered. Vols. iii. and iv. are devoted to Literature and the Fine Arts as reflecting the spirit of the times. Vol. v. treats of the Catholic reaction, the revulsion of feeling, the reversal of judgment, which followed when the

magnificent materialism of the Renaissance overdid itself. The work as a whole is a wonderfully sympathetic and scholarly record of one of the most fascinating periods of Italian development. It is adapted at once to the uses of the scholar and to the general reader.

Romola, by George Eliot. (1864.) The scene of this one historic romance of the author is laid in Florence at the end of the fifteenth century, and its great historic figure is Savonarola. The civic struggle between the Medici and the French domination, the religious struggle between the dying paganism and the New Christianity, crowd its pages with action. The story proper follows the fortunes of Tito Melema,—a Greek, charming, brilliant, false,—his fascination of Romola, his marriage, his moral degradation and death. The incidents are many, the local color is rich, but the emphasis of the book is laid on the character of Tito.

The working out of this is a subtle showing of the truth, that the depression of the moral tone by long indulgence in selfish sin is certain to culminate in some overshadowing act of baseness. "Tito was experiencing that inexorable law of human souls, that we prepare ourselves for sudden deeds by the reiterated choice of good or evil that gradually determines character." This is the key to the book, which is strongly ethical; but which is not the less profoundly interesting as a story. In Florence as in Loamshire, the lower classes are to the novelist unceasingly picturesque; and the talk of the crowd, in the squares and streets, full of humor and reality. In 'Romola' appears her one attempt (in the case of Savonarola) to show a conscience taking upon itself great and novel responsibilities. Always studies of conscience, her other books depict only its pangs under the sting of the memory of slighted familiar obligations. Her own saying that "our deeds determine us as much as we determine our deeds," is the moral lesson of Romola.

Studies in Mediaeval Life and Literature, by Edward Tomkins McLaughlin, professor of rhetoric and belles-lettres in Yale University. (1894.) Published after the author's untimely death, and without the revision that he intended giving to these papers, they are

notwithstanding, among the most delightful of their kind, possessing scholarship, philosophical grasp, delicate fancy, a sense of humor, literary feeling and expression, and beautiful form. The subjects are: 'The Mediæval Feeling for Nature,' 'The Memoirs of an Old German Gallant,' 'Neidhart von Reuenthal and his Bavarian Peasants,' 'A German Farmer of the Thirteenth Century,' 'Childhood in Mediæval Literature,' 'A Mediæval Woman.' The first essay contrasts with the modern feeling for nature —what Ruskin somewhere calls the "sentimental love" of it, and von Humboldt the "mysterious analogy between human emotions and the phenomena of the world without us"—the mediæval feeling, which in everything saw only religion. The second essay is on the trials and tribulations of Ulrich von Lichtenstein; whose thirteenth-century autobiography is declared to contain "the most detailed example" of that "mediæval gallantry" which has had no equal in the world before or since. The essay is both instructive and amusing. The third and fourth essays are on the rural life of the Middle Ages. The fifth, while taking the view that, using the race as a scale, all mediæval folk were children, gives much curious information on the status of the young during the Middle Ages. The "mediæval woman" of the last essay is Héloïse. The essay is eloquent and touching, and shows that the author is able to do what not all scholars can,—comprehend a woman's heart, as well as musty mediæval chronicles. Abélard is described as an egoist, but also as one of the most striking characters of his time. Some of the author's translations of verse show the touch of a true poet.

Three Americans and Three Englishmen, by Charles F. Johnson, is a volume of six lectures on six of the great figures in the literature of the century: Wordsworth, Coleridge, Shelley, Hawthorne, Emerson, and Longfellow. With a critical and dispassionate mind, the essayist attempts to fix the place in final judgment of each of these men. Wordsworth he celebrates as the first democrat in poetry; almost the first English writer of good birth who had not the point of view of the aristocrat. His love of nature, and his love of children, were Wordsworth's two doors to

immortality. In other ways he escaped from the coldness and formalism of the eighteenth century, only to fall into pits of dreary sentiment and bathos. Coleridge, Mr. Johnson considers as a many-sided genius, whose prose and poetry alike he used for noble purposes. He was a good logician and a great poet, and he never mixed the two offices together. His prose is plain, argumentative prose; and his poetry is purely an imaginative product of a high order. 'The Ancient Mariner' is "a poem without a fellow in any tongue." Both Coleridge and Shelley were men apart; their genius was unlike other men's; they seemed no logical outcome of English thought and race. There have been other poets as great as Shelley, but never one like him. He stands as the representative of the idea of youth. His chivalry, his hot enmity to injustice, his hatred of conventionalisms, his failure to understand the necessity of slow painful efforts if society is to be reformed, are the attitude of a noble, impulsive boy. Hawthorne, Mr. Johnson calls the first distinctly American writer. Irving copied Addison, and Cooper was a reflection of Scott. Poe wrote of a life that never really was in any country. But Hawthorne, though he deals with the things of the soul, is yet entirely American. The great poet and seer of our land, far the greatest poet in Mr. Johnson's opinion, is Emerson. Longfellow is distinguished for his broad culture, his beautiful workmanship, and his sweet and sane views of life, rather than for lofty and original thought.

The Romance of a Poor Young Man, by Octave Feuillet. This very popular novel, which first appeared in 1857, is one on which the attacks of the followers of the school of "naturalism" have most heavily fallen. They claim that the plot is exceedingly improbable and melodramatic. Maxime Odio, Marquis de Champey, by the rash speculation of his father, is left without fortune. Through the intercession of his old notary, he becomes steward of the Château des Laroque. His intelligence wins the esteem of all; but leaving all in ignorance of his noble birth, he confines his intimacy to an old lady, Mademoiselle Porhoël Goël, an octogenarian. Marguerite, the daughter of Laroque, treats him with the greatest consideration; but he professes

the greatest indifference for her. Finally, through the machinations of Madame Aubry and Mademoiselle Hélonin, suspicions are raised as to the loyalty of Maxime's intentions. Marguerite is made to believe that Maxime seeks to make himself the heir of Mademoiselle Porhoël Goël, and is warned that he may so compromise her as to oblige her to marry him. Entering the tower of an old ruin one evening, she there finds Maxime. After conversing with him, she seeks to go, and finds the door locked. She believes that Maxime hopes to compromise her by obliging her to remain with him all night in the tower, and accuses him of treachery. He acknowledges his love for her; but to save her honor, leaps from the tower, in spite of her attempts to detain him. It is found that Marguerite's grandfather had formerly been the steward of Maxime's family, and had enriched himself from the estate during the Revolutionary period. Madame Laroque restores the fortune to Maxime, and he marries Marguerite.

Tracts for the Times. These papers, published at Oxford between 1833 and 1841, have become part of English history; for it meant much to the English people, who held that their liberties were concerned with the limitation or extension of ecclesiastical power. The Church, in its reaction against Romanism, became, in many instances, negligent in ritual and meaningless in decoration. There were no pictures of saints, but memorial busts of sinners; no figures of martyrs, but lions and unicorns fighting for the crown; and Tract 9, on 'Shortening the Service,' says "the Reformation left us a daily service, we have now a weekly service; and they are in a fair way to become monthly." The impetus to the Tractarian movement was given partly by the changes contemplated in the Irish episcopate. The British Parliament, which was all-sufficient to pass the Act of Uniformity in 1662, was, in the minds of the Tractarians, incompetent to modify that act in 1832. The so-called Tracts varied from brief sketches, dialogues, etc., to voluminous treatises like those on Baptism and (No. 89) "On the Mysticism Attributed to the Early Fathers," which make about a volume each. The fight for the

standard occurred around Dr. J. H. Newman's famous No. 90, "On the Thirty-nine articles of the English Church," which aroused the English public. It states that "The English Church leaves marriage to the judgment of the clergy, but the Church has the right to order them not to marry." The strong point with the Tractarians was that the Prayer Book was not a Protestant book, but was framed to include Catholics; and the leaders determined to push this point. Newman, in No. 90, says, with pitiless logic and clear statement, that "The Protestant confessions were drawn up to include Catholics, and Catholics will not be excluded. What was economy with the first Reformers is a protection to us. What would have been perplexing to us then is perplexing to them now. We could not find fault with their words then: they cannot now repudiate their meaning." As an example of skill in dialectics, these Tracts are worth studying. They were the utterances of master-minds dead in earnest. The leaders were such men as Keble, author of the 'Christian Year'; Dr. Pusey, Regius Professor of Hebrew; Dr. J. H. Newman; R. H. Froude; Rev. Isaac Williams; and Rev. Hugh Rose, of Cambridge.

The Tracts have done much to restore artistic symbolism as well as earnestness to the Church; on the other hand they have alienated the bulk of Protestant Dissenters, who are willing to admit the claims of the Tractarians to rule the Church of England, but not to rule them. Fellowship with the pope was earnestly deprecated by the Tractarians, who have done good work in the Anglican Church since; but Newman and some others found their way to the Roman communion, and gave some color to Punch's Puseyite hymn:—

"And nightly pitch my moving tent
A day's march nearer Rome."

Tess of the D'Urbervilles, a remarkable novel by Thomas Hardy, is an embodiment in fiction of the Tragedy of the Woman,—the world-old story of her fall, and of her battle with man to recover her virginity of soul. Tess, a beautiful village girl, is a lineal descendant of the ancient D'Urberville family. Her far-off gentle blood shows itself in her passionate sensitive nature.

By a mere accident she becomes the prey of a young man of gross instincts, returning to her home soiled and dismayed. Her child is born and dies. "Her physical blight becomes her mental harvest;" she is lifted above the groping mental state of the people about her. This etherealization has fatal results. As she was once the victim of man's vices, she is destined to become the victim of his conventional virtues. At a farm far removed from the scene of her sufferings, she meets Angel Clare, a gentleman's son. Their mutual love ends in marriage. On their wedding-day Tess tells Clare of her past. From that hour she ceases to be for him "enskied and sainted," becoming a mere soiled thing which had drifted in its perilous beauty across his path. He leaves her; and her struggle with her anguish of spirit, with her poverty, and her despair, has a fearful ending: "The President of the Immortals" had finished his sport with her. 'Tess' is well-nigh primeval in its treatment. A novel created apparently by inexorable forces of nature, it is joined by its strength and pitilessness to the blind powers of the world. Yet it is not without sunny spaces, revelations of warm nooks of earth hidden from the blasts of the tempest.

Tristram Shandy, by Laurence Sterne. The Life and Opinions of Tristram Shandy, Gent., is "a heterogeneous sort of whimsical humorous memoirs." The first volume appeared January 1st, 1760, when Sterne was forty-six. Up to this time he had lived the life of an easy-going fox-hunting churchman, utterly obscure; but this, his first effort, so amused the public, that he was persuaded to compose further in the same strain; and he published in all nine volumes, the last in January, 1767. The work is full of domestic comedy, "characters of nature," "the creations of a fine fancy working in an ideal element, and not mere copies or caricatures of individualities actually observed," like those of Dickens. Here live old Uncle Toby, Corporal Trim, Dr. Slop, and the Widow Wadman; and who does not enjoy their garrulous gossip, and that of Sterne himself in his frequent whimsical digressions, so full of keen observation and gentle ridicule? Sterne had evidently studied the humorists well: 'Tris-

tram Shandy' reminds us, now of Cervantes, now of Rabelais, now of Swift; but it is *sui generis* nevertheless. Coleridge praised especially Sterne's power of giving significance to "the most evanescent minutiae in thought, feeling, look, and gesture." The work has always been popular, perhaps never more so than to-day, when the development of realism in English fiction is receiving so much attention.

One of Cleopatra's Nights, by Théophile Gautier. In this charming short story, published in 1867, in a collection of 'Nouvelles,' the author shows the exhaustive study which he had made of Egypt and its ancient customs. He introduces Cleopatra to his readers as she is being rowed down the Nile to her summer palace. In describing the cause of her ennui to Charmian, Cleopatra graphically pictures the belittling, crushing effect of the gigantic monuments of her country. She bewails the fate of a Queen who can never know if she is loved for herself alone, and longs for some strange adventure. She has been followed down the Nile by Meïamoun, a young man who is violently infatuated with the Queen, but whom she has never noticed. That night she is startled by an arrow which enters her window bearing a roll of papyrus on which is written, "I love you." She looks from the window and sees a man swimming across the Nile, but her servants are unable to find him. Soon after, Meïamoun dives down into the subterranean passage which conducts the waters of the Nile to Cleopatra's bath; and the next morning, as she is enjoying her bath, she finds him gazing at her. She condemns him to death, and then pardons him. He begs for death, and she yields, but tells him he shall first find his most extravagant dream realized: he shall be the lover of Cleopatra. "I take thee from nothingness; I make thee the equal of a god, and I replunge thee into nothingness." "It was necessary to make of the life of Meïamoun a powerful elixir which he could drain from a single cup." Then follows the description of the feast. After a night of magnificent splendor, a cup of poison is handed to him. Touched by his beauty and bravery, Cleopatra is about to order him not to drink, when the heralds announce the arrival of Mark

Antony. He asks: "What means this corpse upon the floor?" "Oh! nothing," she answers;—"a poison I was trying, in order to use it should Augustus make me prisoner. Will it please you, my dear, to sit by me and watch the dancers?"

Uncle Remus: His Songs and His Sayings. By Joel Chandler Harris. (1880.) These quaint and humorous folk-lore fables "are told night after night to a little boy by an old negro who has nothing but pleasant memories of the discipline of slavery, and who has all the prejudices of caste and pride of family that were the natural results of the system." The animals talk and show their native cunning,—Brer Rabbit, Brer Fox, Brer 'Possum, and the rest. These characters, as delineated by Mr. Harris, have won world-wide fame, and are familiar in all literature and conversation. Their adventures seem directly drawn from the darkey's vivid and droll imagination; though in the preface Mr. Page gives data received from ethnologists, which seem to prove the existence of like stories—some of them identical—among Indian tribes in both North and South America, and the inhabitants of India, Siam, and Upper Egypt. But in his preface to a later collection of 'Uncle Remus Stories' Mr. Harris lightly scoffs at such learned dissertations; and suggests one's pure enjoyment, like his own, of the stories for themselves.

Uncle Tom's Cabin, by Harriet Beecher Stowe. This world-famous story was written in 1851, and appeared originally, from week to week as written, in the National Era, an abolition paper published at Washington. Brought out in book form, when completed as a serial, its popularity was immediate and immense. Its influence during the last decade of slavery was great, and its part in the creation of anti-slavery sentiment incalculable.

It opens in Kentucky, and closes in Canada. The chapters between are chiefly located in Ohio, in New Orleans, beside Lake Pontchartrain, and down upon the Red River. Their chief purpose is to depict slavery, and the effects of it, by portraying the experiences of Uncle Tom, and of those with whom he was more or less connected, through the space of some five

years. Their chief personages, rather in the order of interest than of introduction, are Uncle Tom, the pious and faithful slave, and little Eva, to whom he is devoted; Augustine St. Clare, father of Eva, and his complaining wife; Mr. and Mrs. Shelby, from whose "old Kentucky home" Uncle Tom is sold South; George Shelby, their son, who finally seeks him for repurchase, and finds him dying of brutality on that remote Red River plantation; Simon Legree, who bought Tom after St. Clare's death (which followed not long after that of Eva), who owns him when he dies, and who represents the brutal slaveholder as St. Clare represents the easy and good-humored one; Cassy, once Legree's favorite, now a half-crazed wreck of beauty; Emeline, bought to succeed her, but who escapes with Cassy at last; Eliza, who proves to be Cassy's daughter, and to whom she is finally reunited; George Harris, Eliza's husband, who follows her along the "Underground Railway" in Ohio, after her wonderful escape across the Ohio River on the ice, carrying her boy Harry; Tom Loker, Haley, and Marks, the slave-catchers, who hunt these runaways and are overmatched; Simon Halliday and Phineas Fletcher, the Quakers, with their families; and Senator and Mrs. Bird, and John Van Trompe, all of whom assist the fugitives; Miss Ophelia, the precise New England spinster cousin in St. Clare's home; Topsy, the ebony "limb of mischief," who never was born but just "growed"; and Aunt Chloe, Uncle Tom's wife back there in "old Kentuck," whose earnings were to assist in his return to her, but to whom he never returns. Other but incidental characters, field and household servants, swell the number to fifty-five.

In a 'Key to Uncle Tom's Cabin,' its author gave matter to sustain both the severe and the mild pictures of slavery which her story had drawn. Being once introduced as the writer of that story, Mrs. Stowe disclaimed its authorship; and to the question, "Who did write it then?" she answered reverently—"God."

Lorna Doone: A Romance of Exmoor, by R. D. Blackmore, is its author's best-known work; and is remarkable for its exquisite reproduction

of the style of the period it describes. "To a Devonshire man it is as good as clotted cream, almost," has been said of it; and it is Blackmore's special pride that as a native he has "satisfied natives with their home scenery, people, life, and language." But the popularity of the brilliant romance has not been local, and has been equally great on both sides of the Atlantic. Even without so swift a succession of exciting incident, the unhackneyed style, abounding in fresh simile, with its poetic appreciation of "the fairest county in England," combined with homely realism, would make it delightful reading. Much as Hardy acquaints us with Wessex, Blackmore impresses Exmoor upon us, with a comprehensive "Englishness" of setting and character. It is out-of-door England, with swift streams, treacherous bogs, dangerous cliffs, and free winds across the moors. The story is founded on legends concerning the robber Doones, a fierce band of aristocratic outlaws, who in revenge for wrongs done them by the government, lived by plundering the country-side. Regarding their neighbors as ignoble churls and their legitimate prey, they robbed and murdered them at will. John Ridd, when a lad of fourteen, falls into their valley by chance one day, and is saved from capture by Lorna Doone, the fairest, daintiest child he has ever seen. When he is twenty-one, and the tallest and stoutest youth on Exmoor, "great John Ridd" seeks Lorna again. He hates the Doones who killed his father, but he loves beautiful innocent Lorna; and becomes her protector against the fierce men among whom she lives. If slow to think, he is quick to act; if "plain and unlettered," he is brave and noble; and Lorna welcomes his placid strength. Scattered through the swift narration, certain scenes, such as Lorna's escape to the farm, a tussle with the Doones, the attempted murder in church, the final duel with Carver Doone, and others, stand out as great and glowing pictures.

Tom Cringle's Log, by Michael Scott. This work was originally published as a series of papers in Blackwood's Magazine, the first of them appearing in 1829. They were afterwards published (in 1834) in two volumes; and have enjoyed a wide and well-sustained popu-

larity, not only among English speaking people but on the continent of Europe also. During the publication of these papers Mr. Scott preserved his incognito even towards his publisher. The author spent some sixteen years of his life (1806 to 1822) in the West Indies, in connection with a mercantile house in Kingston, Jamaica. The travels among the neighboring islands and to the Spanish Main, gave him not only great familiarity with the social life of the West Indies, but also a knowledge of the wild and adventurous nautical life of the times, and of the scenes and aspects of a tropical climate which he has so faithfully and vividly portrayed. There is no plot; but the book contains a series of adventures with pirates, mutineers, privateersmen and men-of-war, storms, wrecks, and waterspouts, interspersed with descriptions of shore life and customs. The time chosen is one full of historical interest; for the book opens with an adventure in the Baltic in which the reader is brought into contact with Napoleon's army, and later on there are adventures with American men-of-war and privateersmen, during the War of 1812,—the celebrated frigate Hornet playing a small part.

Few, if any, sea writers have exhibited such a remarkable power of description; and the book will stand for many years as one of the most accurate pictures of West-Indian life, both afloat and on shore, during the early part of the nineteenth century.

The publication of 'Tom Cringle's Log' was followed in 1836 by 'The Cruise of the Midge'; and these two were the only books written by Michael Scott, who died in 1835, before the publication of the latter work.

Middlemarch, by George Eliot. (1872.) This, the last but one of George Eliot's novels, she is said to have regarded as her greatest work. The novel takes its name from a provincial town in or near which its leading characters live. The book is really made up of two stories, one centring around the Vincy family, and the other around Dorothea Brooke and her relatives. On account of this division of interest, the construction of the story has been severely criticized as clumsy and inartistic.

Dorothea Brooke, the most prominent figure on the very crowded canvas, is an

orphan, who, with her sister Celia, lives with her uncle Mr. Brooke, a man of vacillating and uneven temperament. Dorothea's longing for a lofty mission leads her to marry an elderly and wealthy clergyman, Rev. Edward Casaubon, who has retired from the ministry to give his time to an important piece of literary work. Dorothea, though not yet twenty, hopes to be his amanuensis and helper; and is greatly grieved to find that her husband sets slight value on her services. In other ways she has been disillusioned before the death of Mr. Casaubon, a year and a half after their marriage. A rather insulting provision of his will directs that his widow shall lose her income if she marries Will Ladislaw, a young cousin of Mr. Casaubon's. Ladislaw is partly of Polish descent; and both his mother and his grandmother had been disinherited by their English relatives for marrying foreigners. Ladislaw owes his education to Mr. Casaubon; but not until after the death of the latter does the friendship between the younger man and Dorothea take the tinge of love.

Rosamond Vincy, who may be called a minor heroine, is the daughter of the mayor of Middlemarch. She is a beautiful girl, whose feeling that she is much more refined than her commonplace relatives, leads her to lofty matrimonial aspirations. She wins the love of Dr. Lydgate, who, though nephew to a baronet, has a hard struggle to establish himself as a Middlemarch physician, with Dr. Sprague and Dr. Minchin as rivals. Neither he nor his wife knows how to economize; and the latter, feeling her husband's poverty an insult to herself, is a hindrance to him in every way. The story of his efforts to maintain his family, and at the same time to be true to his ambition to add to the science of his profession, is a sad one. In the characters of Dorothea and Lydgate George Eliot develops the main purpose of this novel, which is less distinctly ethical than some of the others. Her aim in 'Middlemarch' was to show how the thought and action of even very high-minded persons is apt to be modified and altered by their environment. Both Dorothea and Lydgate become entangled by their circumstances; though in his case the disaster is greater than in hers, and in each case it is a moral and not a social decline which is pointed out.

Dorothea, nevertheless, is a sweet and upright character, and her second husband, Ladislaw, is in every way to be admired. Two secondary love stories in 'Middlemarch' are those of the witty Mary Garth and the spendthrift Fred Vincy, and of Celia Brooke and Sir James Chettam. The chorus, which constantly reflects Middlemarch sentiment at every turn of affairs, is a large one, including Mrs. Fitchett, Mrs. Dill, Mrs. Waule, Mrs. Renfrew, Mrs. Plymdale, Mrs. Bulstrode, Mrs. Vincy; and among the men, Mr. Dollop, Mr. Dill, Mr. Brothrop Trumbliss, Mr. Horrock, Mr. Wrech, Mr. Thesiger, and Mr. Standish.

More carefully drawn are the caustic Mrs. Cadwallader, the self-denying Mr. Farebrother, hypocritical Mr. Bulstrode, the miser Featherstone, and the honorable Caleb Garth and his self-reliant wife.

Life of Goethe, *The*, by George Henry Lewes. (1864.) The first important biography in English of the greatest of German writers, this book still holds its place in the front rank of biographical literature. The volume is a large one, and the detail is infinitely minute, beginning with the ancestry of the poet, and ending with his death in 1832. His precocity, the school-life and college-life of the beautiful youth, his welcome in society, his flirtations, the bohemian years that seemed prodigally wasted, yet that were to bear rich intellectual fruit when the wild nature should have sobered to its tasks, his friendships, his travels, his love-affairs, his theories of life, his scientific investigations, his dramatic studies, criticisms, and productions, his momentary absorption in educational problems, his official distinctions, his intellectual dictatorship, his ever-recurring sentimental experiences,—all the changing phases of that many-sided life are made to pass before the reader with extraordinary vividness. Like almost all biographers of imagination and strong feeling, Mr. Lewes, who means to maintain a strict impartiality, becomes an advocate. He presents Goethe's wonderful mentality without exaggeration. He does no more than justice to the personal charm which seems to have been altogether irresistible. But it is in spite of his biographer's admissions, rather than because of them, that Goethe appears in his pages a man from

wnoe vital machinery the heart was omitted. Perfect taste he had, exquisite sentiment, great appreciation, a certain power of approbation that assumed the form of affection, but no love,—such the Goethe whom his admiring disciple paints. The book presents the sentimental German society of the late eighteenth century with entire understanding, and is very rich in memorabilia of many sorts.

Voltaire, Life of, by James Parton. (2 vols., 1881.) A well-executed attempt to tell the story of "the most extraordinary of Frenchmen, and one of the most extraordinary of human beings"; a writer whose publications count more than two hundred and sixty in number, and whose collected works fill a hundred volumes. Mr. Parton's work extends to more than 1,200 pages of carefully selected biographical evidence, autobiographical in fact, presenting the remarkable man and the great writer delineated by himself. For a more concise work the reader may take John Morley's 'Voltaire,' the keynote of which, on its first page, is the declaration that Voltaire is almost more than one man, is in himself a whole movement of human advance, like the Revival of Learning, or the Reformation; an extraordinary person whose existence, character, and career, constitute in themselves a new and prodigious era.

Samuel Sewall, and the World He Lived In, by N. H. Chamberlain, is an account of one of the most notable of the early Puritan worthies, who was graduated from Harvard College in 1671, only fifty-one years after the landing of the Pilgrims at Plymouth. Sewall came of a good family of English non-conformists, who came to this country when he was a boy of nine. He grew up to be a councilor and judge, highly esteemed among his contemporaries; but his fame to-day rests not on his achievements in his profession, but on the remarkable diary which he kept for fifty-six years, chronicling minutely the events of his daily life. He saw all there was to be seen in public and social life. As a man of position, connected with the government, he made many journeys, not only about the colony but over seas to court. As a judge, he knew all the legal proceedings of the country, being concerned, for example,

in the Salem witchcraft trials. No man of the time was better furnished with material to keep a diary, and his was well done. Its pages afford many a vivid picture of the early colonial personages,—their dress and their dinners, their funerals and weddings, their town meetings, their piety, their quarrels, and the innumerable trifles which together make up life. Mr. Chamberlain finds this diary a match for Evelyn's and Pepys's, and unique as far as America is concerned. He has drawn most of the material for his book from the three huge volumes of the journal, following the career of the diarist from his first arrival in the colony to his death in 1729. The pages are studded with quotations delightfully quaint and characteristic; and the passages of original narrative nowhere obscure these invaluable "documents."

Voyage Around my Chamber, by Xavier De Maistre. (1874.) A charming group of miniature essays, polished like the gems of a necklace, the titles of which were suggested by the familiar objects of the author's room. It was written during his confinement for forty-two days under arrest in Turin, while holding the position of an officer in the Russian army. He treats his surroundings as composing a large allegory, in which he reads the whole range of human life. He depicts with delight the advantages of this kind of "fireside travel," in its freedom from labor, worry, and expense; and then he shows under the vast significance of such objects as the Bed, the Bookcase, the father's Bust, the Traveling-Coat, and the instruments of Painting and Music, the wide range of reflection and delight into which the soul is thus led. The bed is the beginning and the end of earthly life; the library is the panorama of the world's greatest ideals; and here he reflects on the grandeur and attractiveness of Lucifer as depicted by Milton. The traveling-coat suggests the influence of costume on character, which is illustrated by the effect of an added bar or star of an officer's coat on the wearer's state of mind. 'The Animal' is the heading of the chapter defining the body as the servant of the soul, a mistress who sometimes cruelly goes away and neglects it, as when, while the mind is absorbed in some entranc-

cing thought, the hand catches up heedlessly the hot poker. The most subtle of these interpretations is that of the portrait of a fair lady whose eyes follow the gazer; but foolish is the lover who thinks them bent on him alone, for every other finds them gazing equally at him even at the same moment.

White Company, The, a romantic tale of the fourteenth century, by A. Conan Doyle. Alleyne Edricson, a gentle, noble-spirited youth, who has been sheltered and educated among a company of white-robed Cistercians in England, leaves the abbey to make his way in the world. Together with two sinewy and gallant comrades, Hordie John and Samkin Aylward, he attaches himself to the person and fortunes of Sir Nigel Loring, a doughty knight, the mirror of chivalry, ever in quest of a passage-at-arms for the honor of his lady and his own advancement in chivalry.

In vigorous phrase and never-flagging interest, the tale rehearses how that Sir Nigel heads the "White Company," a band of sturdy Saxon bowmen, free companions, and leads them through many knightly encounters in the train of the Black Prince, in France and Spain. The story rings with the clash of arms in tourney lists, during way-side encounters and on the battle-field, and reflects the rude but chivalric spirit of the century.

Many characters known to history are set in lifelike surroundings. The movement is rapid, stirring episodes follow each other rapidly and withal there is presented a careful picture of the tumultuous times in which the varied scenes are laid.

It is in Spain that Sir Nigel's young squire, Alleyne, wins his spurs by gallant conduct, thrillingly told in a passage which will rank with the author's ablest efforts. Alleyne lives to return, with a few comrades of the decimated White Company, and claims the hand of Lady Maude, Sir Nigel's daughter, who has long loved the young squire, and gladly weds him as a knight.

She, by Rider Haggard. (1887.) This is a stirring and exciting tale. Mr. Haggard has pictured his hero as going to Africa to avenge the death of an Egyptian ancestor, whose strange history has been handed down to him in

an old manuscript which he discovers. His ancestor, a priest of Isis, had been slain by an immortal white sorceress, somewhere in Africa; and in the ancient record his descendants are exhorted to revenge his death. The sorceress, no other than "She," is discovered in a remarkable country peopled by marvelous beings, who, as true servants of the sorceress, present an exaggerated picture of the barbaric rites and cruelties of Africa. To this strange land comes the handsome and passionate Englishman, with two companions who share his many thrilling experiences. A mysterious bond exists between the young Englishman and the sorceress: the memory of the ancient crime and the expectation of its atonement. The climax of the story is reached when the travelers and the sorceress together visit the place where the mysterious fire burns which gives thousands of years of life, loveliness, strength, and wisdom, or else swift death. "She" for the second time dares to pass into the awful flame, and so meets her doom, being instantly consumed. The weird tale does not lack a fitting background for its scenes of adventure, the author choosing an extinct volcano for the scene of the tragedy; so vast is its crater that it contains a great city, while its walls are full of caves containing the marvelously preserved dead of a prehistoric people. Mr. Haggard's practical knowledge and experience of savage life and wild lands, his sense of the charm of ruined civilization, his appreciation of sport, and his faculty of imparting an aspect of truth to impossible adventures, find ample expression in this entertaining and wholly impossible tale.

Uarda, by Georg Moritz Ebers. (1876.) This is a study of ancient Egyptian civilization in the city of Thebes, in the fourteenth century before Christ, under Rameses II. A narrative of Herodotus, combined with the Epos of Pentaur, forms the foundation of the story. We have a minute description of the dress, the food, the religious customs and wars of the ancient Egyptians. There are three separate love stories: that of Bent-Anat, daughter of Rameses, who loves Pentaur, the poet-priest; that of Nefert, wife of Mena, the king's charioteer; and that of Uarda herself, who has many admirers, for only one of whom she

cares,—Rameri, the king's son. Pentaur is sent into exile, rescued by Uarda, following in Bent-Anat's train. He saves the king in battle, and is rewarded with the princess's hand. Nefert is pursued by Paaker, but is true to her husband. Paaker plots to betray Rameses, and perishes in his own trap. It then becomes known that he is the son of a gardener, and Pentaur the true son of the noble, they having been exchanged at birth. Uarda (*The Rose*) proves to be grandchild to the king of the Danaids, her mother having been taken captive many years before. She marries Rameri; and after her grandfather's death, they rule over many islands of the Mediterranean and found a famous race.

Signor Io, II, by Salvatore Farina. This story of the egoism of Marco Antonio Abaté, professor of philosophy in Milan, is charmingly told. In the first three chapters, the Professor, in the most naïve manner, tells of his detestation of egoism, and how he has sacrificed himself by allowing his dead wife, and living daughter Serafina, to make themselves happy by waiting on him. Iginio Curti, an opera singer, is the wolf who breaks up his happy home by marrying Serafina. Many letters from his daughter he returns unopened to Curti. Tiring of his solitary life, he advertises for a wife. In one of the answers, signed Marina, the writer says she is a young widow. He recognizes the handwriting of his daughter, and writes for her to come home. She does so; and he finds Curti has told her nothing about the return of the letters, but has given her many presents, which, he said, came from her father, in place of letters.

Thinking Serafina ill, her father obliges her to go to bed; and he goes to bring the granddaughter, whom Serafina had left at home. His surprise is great when he finds Curti alive and healthy, and that Marina is an opera singer for whom Serafina had written the letter. When he discovers that Curti not only deceived his daughter as to her father's selfishness, but that his little granddaughter believes him to have sent her many presents, he says that hereafter he will teach his pupils that above all the treatises on philosophy, there is one that must be studied early and to the last day of our lives, self—II Signor Io.

Usurper, The, by Judith Gautier. This interesting novel, which was first published in 1875, in two volumes, is founded on an episode in Japanese history. The author, who had numbered among her instructors a Chinaman, gives a most accurate and painstaking description of the feudal and social life and customs of Japan. Taiko-sama, one of the great soldiers of Japan, had reduced the power of the Mikado to a shadow, and was himself the real ruler with the title of Shōgun. Before dying, he married his son Fidé-Yori to the granddaughter of Hyeas, and made the latter regent until his son should be of age.

It is at this time (1614) that the action of the novel begins. Iwakura, Prince of Nagato, who is the intimate friend of Fidé-Yori, is the hero of the tale, who endeavors to foil the schemes of Hyeas. Iwakura is in love with the Queen, and through her obtains an order for Hyeas to surrender his power to Fidé-Yori. Hyeas refuses, and a civil war begins. Iwakura has among his subjects one named Sado, who resembles him so closely that Sado is enabled to lead a life of fashion and folly in his master's person while Iwakura is in another place serving Fidé-Yori. When war begins, he sends Sado to defend Nagato, while he, with a band of two hundred sailors, devotes himself to a desultory warfare, turning up when least expected, and saving the Mikado and Queen from being captured. Sado is defeated and beheaded. The head is sent to Hyeas, who believes it to be that of Iwakura; but the latter with his band makes his way into Hyeas's camp, steals Sado's head and two hundred horses, and rides away, to the great dismay of Hyeas's army. Peace is proclaimed and reigns for a short time; but Hyeas learning of the Queen's love for Iwakura, she resigns the crown, and the Mikado marries the second granddaughter of Hyeas. The latter attacks the palace of Fidé-Yori, who is about to kill himself, when Iwakura appears and shows him a subterranean passage through which Fidé-Yori escapes to the province of Satsuma, where his descendants are said still to live. Iwakura sets fire to the palace and is destroyed with it. The descendants of Hyeas ruled Japan until 1868, when the Mikado again came into power.

Moral Tales, by Miss Edgeworth (1801), have been translated into many languages, and have retained their popularity in England and abroad. As the title denotes, these stories have a didactic purpose, and although intended to amuse young people, would insinuate a sugar-coated moral. The character-drawing is capable and shrewd; and the fluent, animated style makes them easy reading. The seven stories comprising the volume have a sensible, matter-of-fact, thoroughly eighteenth-century quality. Miss Edgeworth inculcates nobility, generosity, and sincerity; but above everything else, she inculcates good sense. It is not enough for young Forester to be brave and talented. He is held up to ridicule for his uncouth ways and disdain of conventions, until he learns the wisdom of conforming to social usage. Evelina is a feminine Forester, and learns the same lesson. Tact is a favorite virtue with Miss Edgeworth. It is by carefully consulting the individual tastes of her pupils that "The Good French Governess" reforms Mrs. Harcourt's family. Tact is the secret of the "Good Aunt's" success in her educational experiment. Miss Edgeworth teaches boys and girls to despise self-indulgence and uncontrolled emotion; and to mistrust appearances. Her model hero is young Mr. Mount-eagle, the matrimonial prize in 'Mademoiselle Panache,' who, momentarily attracted by the beauty of Lady Augusta, has the sense to perceive her inferiority to the sensible, domestic, and amiable Helen Temple.

Synnövë Solbakken, by Björnstjerne Björnson. This story, which was the first to reveal to the world at large the genius of the author, was brought out in 1857, in a Norwegian newspaper, and was not translated into English until 1870, although it had previously appeared in French, German, Spanish, and Russian. The scene of the narrative is laid among the Norwegian hills, which are minutely and picturesquely described. Synnövë, the daughter of a well-to-do farmer, is a pretty and charming girl, idolized by her parents and beloved by all who know her. She loves her early friend and schoolmate Thorbjörn Granliden, who is generally considered a rough and vindictive fellow. He is the son of worthy parents, but his father, by over-severity towards him in

his childhood, has inculcated in him the very traits he has endeavored to overcome, and Thorbjörn grows up aggressive and reticent. He is deeply in love with Synnövë, but does not dare to confess his feelings to her family; nor does she allow him to visit her, on account of the reputation in which he is held. He finally promises her he will mend his ways and become more respected, when he unintentionally becomes entangled in a brawl, and is stabbed and seriously wounded. This catastrophe causes a change in him for the better; and by the time of his recovery he is much softened and improved. His father at the time of his son's illness realizes how deep his affection is for him, and a reconciliation takes place between them which is the beginning of their final understanding of each other. After his return to health, his father goes with him to Solbakken and asks for the hand of Synnövë in marriage, which is granted by her parents. The story has been called one of Björnson's masterpieces; and shows his fine perception of human nature, and his skill in revealing the traits and characteristics of the peasantry of his native country. The development of the savage beauty of Thorbjörn's character, and the strong scene at the church door, where he becomes reconciled to his former enemy, show the marvelous power of the author.

Rab and His Friends, by Dr. John Brown (1855), a short story by a well-beloved Edinburgh physician, is one of the choicest of English classics. Rab is a sturdy mastiff—"old, gray, brindled, as big as a little Highland bull"—with "Shakespearean dewlaps shaking as he goes." His friends are his master and mistress, James Noble, the Howgate carrier, "a keen, thin, impatient, black-a-vised little man"; and the exquisite old Scotchman, his wife Ailie, with her "unforgettable face, pale, serious, lonely, delicate, sweet," with dark gray eyes "full of suffering, full also of the overcoming of it." Ailie is enduring a terrible malady; and her husband wraps her carefully in his plaid and brings her in his cart to the hospital, where her dignified patient lovableness through a dangerous operation moves even the thoughtless medical students to tears. She is nursed by her husband. "Handy, and clever, and

swift, and patient as any woman, was that horny-handed, snell, peremptory little man;" while Rab, quiet and obedient, but saddened and disquieted by the uncomprehended trouble, jealously guards the two. Perhaps no truer, more convincing dog character exists in literature than that of ugly faithful Rab. The pathos in the simple lives of himself and his friends is heightened by the tinge of Scotch dialect, as well as by the author's wise self-restraint. The story springs from his scientific knowledge of life and disease, like a flower from the soil. Its essence and charm lie in the warm-heartedness and refined sympathy which lift it above science, and vibrate contagiously in every word.

Poet at the Breakfast Table, The,
by Oliver Wendell Holmes. "The Poet," like its predecessors, "The Autocrat" and "The Professor," was first printed as a series of papers in the Atlantic Monthly, making its appearance in 1872. In merit it is somewhat superior to "The Professor," but hardly equal to "The Autocrat"; and though containing the familiar "Aunt Tabitha," and "Homesick in Heaven," has nothing to be compared with "The Chambered Nautilus" or "The One-Hoss Shay."

Like the earlier volumes, it consists of rambling, discursive talks on many subjects,—religion, science, literature,—with a frequent excursion into the realm of philosophy. The local flavor is very strong, as usual with Holmes; and probably the papers will always have a greater attraction for New-Englanders than for those to whom the local allusions are pointless, and the setting alien. Nevertheless, the author's sympathies are as wide as humanity itself; and he gives many a hard hit at prejudice and intolerance. Moreover he says repeatedly that his chief object in writing is to meet some need of his fellow-creatures, to strike some chord that shall wake a responsive note in some kindred soul. Certainly this wide-reaching human kindness is not the least charm of this delightful book.

The principal persons at the table are the Poet; the Old Master, a scholarly philosopher; the Scarabee, a withered entomologist; the poetic young astronomer; Scheherazade, a young girl who writes stories; and the Lady. All of these occasionally take part in the con-

versation, but frequently the writer in his own person addresses the reader directly. In whatever guise he appears, however, we cannot help recognizing the genial personality of Holmes himself. As he says in the verses subjoined as epilogue to the series:—

"A Boswell, writing out himself!
For though he changes dress and name,
The man beneath is still the same,
Laughing or sad, by fits and starts,
One actor in a dozen parts,
And whatsoe'er the mask may be,
The voice assures us, This is he."

Martian, The, by George Du Maurier, his third and last novel, was published posthumously in 1897. The hero is Barty Josselin, the story of whose life is told by his friend and companion, Robert Maurice. The school life of the two lads in the "Institution F. Brossard," in Paris, is sketched in detail in Du Maurier's inimitable manner, the account being largely autobiographic. Barty is from the start a handsome, high-spirited, mischievous, and gifted fellow, thoroughly practical, yet with traits that have in them a strange idealism. After school, the boys return to England, and Barty goes into the army, but does not like it, and resigns. Then his eyes give out; and he travels for a time, and consults various physicians, being helped finally by a celebrated German specialist, Dr. Hasenclover, who assures him that he will be blind in only one eye. Before this, he has come to such melancholic discouragement that he intends suicide; being saved therefrom by discovering in a dream that he has a kind of guardian spirit, the Martian, a woman soul, who has undergone a series of incarnations, and is now an inhabitant of Mars. She advises him about his eyes, and thereafter, for many years, she constantly communicates with him and helps him, using a kind of shorthand called *blaze*. She inspires him to write wonderful books, whereby he becomes a famous author. Against her advice, he obeys the dictates of his heart by marrying Leah Gibson, a noble Jewess, when the Martian would have had him choose Julia Royce, an English belle whom he meets in Germany. The marriage is so happy that the Martian acknowledges her mistake. When Barty's daughter Martia is born, the Martian becomes incarnated in her form; and upon the young girl's death, the strange being

from another world returns to Mars, whereupon Barty himself also passes away. The charm of the story lies in the genial description of bohemian friendship and love, seen retrospectively in the half-light of illusion; and in the suggestive way in which the odd supernatural element is woven into the narrative.

Tartuffe, by Molière (Jean Baptiste Poquelin). This most famous comedy, once performed under the title 'The Impostor,' was published complete in 1669. The principal characters are: Madame Pernelle; Orgon, her son; his wife Elmire, his son, and daughter; and a friend, Tartuffe, who stands forth as a type of the religious hypocrite. The old lady is very devout, but uses plain words when scolding the grandchildren. Orgon, the husband, on coming home hears that his wife is ill; but immediately inquires about Tartuffe, seeming to think of no else. This honey-lipped egoist is chosen by the father as the proper person to whom he should marry his daughter.

But she thinks not so. Those who are forced to marry against their will do not make virtuous wives. The modesty of Tartuffe is easily shocked; yet he would examine closely the material of the dress of Elmire, to whom he pays court, telling her that to sin in secret is not to sin at all. Elmire risks her reputation a little to unmask the vile deceiver in the eyes of her husband. Through fear of hell, Tartuffe yet rules the husband, gets his property by scheming, and has him arrested as a traitor. At last the king acts; and Tartuffe is led off to prison. This is a striking presentation of the manners and morals of the people and times.

Paris in America ('Paris en Amérique'), by Édouard René Lefebvre Laboulaye. This satirical romance was first published in 1863. Through the wonderful adventures of a Parisian doctor of the conventional type, who with his whole family is spirited away to America by a sorcerer, Laboulaye sets forth an amusing contrast between many customs and institutions of the New World and those of his own "belle France." The whimsical conceit of this old Frenchman suddenly become in appearance and environment an American, while retaining his memory and his hereditary prejudices

and opinions, serves Laboulaye as a means of expressing himself pungently on many points wherein his own country might well learn of a younger nation.

The first bewildering change which greets the metamorphosed physician is the exceeding comfort of his household arrangements, with the unfamiliar baths and heating apparatus; the next is the affectionate and unrestrained attitude of his wife and children. A thunderbolt falls upon him when he finds his daughter engaged to a man who has not previously asked his consent, and who makes absolutely no inquiries about a dot. An equal surprise is the career of his son, who at sixteen chooses a business, finds an opening, and departs, like a man, for the Indies.

Then in a succession of humorously interesting chapters the author takes his hero through the civil world of America as it was in the sixties; he makes him a volunteer fireman, shows him the inner workings of the free American Press, initiates him into the bitter knowledge of what it is to be a candidate for office. And the whole is told with the would-be grumbling tone of an old fellow who wants to believe in the superiority of his adored country in every particular over this "land of savages."

But alas when the sorcery is undone, and the Parisian reawakes in fair Paris, with an unmistakable French family about him, he would fain have remained under the enchantment. His son is no longer self-reliant; his daughter blushes and is shocked to tears at his suggestion that she shall marry the man of her heart; and his wife is indignant that he should suppose his daughter so ill-bred as to have a choice. There is a keen reproach for France in the mockery of the finale, which pictures the doctor in an asylum, where in the estimation of his countrymen, his strange ideas fit him to be an inmate.

Last Days of Pompeii, The, by Edward Bulwer, Lord Lytton. (1834.) The characters and scenes of this story are in a great measure suggested by the peculiarities of the buildings which are still to be seen at Pompeii. The tale begins a few days before the destruction of Pompeii, and ends with that event. The simple story relates principally to two young people of Grecian origin, Glaucon and Ione, who are deeply attached to each other. The former is a

handsome young Athenian, impetuous, high-minded and brilliant, while Ione is a pure and lofty-minded woman. Arbaces, her guardian, the villain of the story, under a cloak of sanctity and religion, indulges in low and criminal designs. His character is strongly drawn; and his passion for Ione, and the struggle between him and Glaucus, form the chief part of the plot. Nydia, the blind girl, who pines in unrequited affection for Glaucus, and who saves the lives of the lovers at the time of the destruction of the city, by conducting them in safety to the sea, is a touching and beautiful conception. The book, full of learning and spirit, is not only a charming novel, but contains many minute and interesting descriptions of ancient customs; among which, those relating to the gladiatorial combat, the banquet, the bath, are most noteworthy.

Pearl of Orr's Island, The, by Harriet Beecher Stowe. This story gives a truthful and interesting picture of the people in a Maine fishing hamlet. Mara Lincoln, the "Pearl," a beautiful girl, has been brought up by her grandparents, Captain and Mrs. Pennel; her father having been drowned and her mother having died at her birth. Moses, the hero of the book, shipwrecked and washed ashore upon the island when very young, is brought up and cared for by the Pennels; and bears their name. The result of this is the mutual attachment of the young people, which is at first more strongly felt by Mara. Moses accepts Mara's devotion as a matter of course, and does not awaken to the fact that he is in love with her until piqued by the attentions bestowed upon her by Mr. Adams of Boston. Then, prompted by jealousy, he pays marked attention to Sally Kittridge, a bright and attractive girl, Mara's dearest friend; but Sally, always loyal to Mara, makes Moses realize the true state of his feelings.

The descriptions of the picturesque scenery of the island are graphic and accurate; and the Pennel house, now known as the "Pearl house," and the "grotto," where Moses and Sally are shut in by the tide, are objects of interest to visitors. The spicy sea-yarns of Captain Kittridge, and the quaint sayings of Miss Roxy and Miss Ruey Toothacre are entertaining features of

the book. "The Pearl of Orr's Island" was not published until 1862, although it was begun ten years before that time.

Minister's Wooing, The, by Harriet Beecher Stowe. The scene of this interesting story is laid in New England, and deals with the habits and traditions of the past century. Mary Scudder, the only daughter of a widowed mother, has been reared in an atmosphere of religion and piety. Being of a naturally sensitive temperament, she lives up to their teachings with conscientious fervor. She is in love with her cousin, James Marvyn, but does not listen to his protestations, because he has no religious belief. He goes to sea, is shipwrecked, and supposed to be drowned; and Mary, in course of time, feels it to be her duty and pleasure to become engaged to the venerable Dr. Hopkins, her pastor and spiritual adviser. The wedding-day is set, and only one week distant, when Mary receives a letter from James Marvyn, telling of his miraculous escape from death, his religious conviction, and change of heart, and his abiding love for her. He follows the letter in person, and presses his suit; but Mary, in spite of her inclinations, considers it her duty to abide by her promise to the Doctor. However, through the intervention of Miss Prissy Diamond, a delightful little dressmaker, who acquaints Dr. Hopkins with the facts of the case, this sacrifice is prevented. The good Doctor, at the cost of his own happiness, relinquishes Mary, and gives her to James. The central purpose in this story is to show the sternness and inflexibility of the New England conscience, which holds to the Calvinistic doctrines through all phases of life. The struggle that goes on in the heart of Mrs. Marvyn and of Mary, when James is supposed to be drowned unconverted, is a graphic delineation of the moral point of view at that time. All the characters in the book are well drawn and have striking individualities; Madame de Frontignac, Miss Prissy, and Candace, the colored servant, being especially worthy of note. The story was first published in serial form in the Atlantic Monthly in 1859.

Micah Clarke, by A. Conan Doyle, presents in the form of a novel a graphic and vivid picture of the political condition in England during the Western

rebellion, when James, Duke of Monmouth, aspired to the throne, and when Englishmen were in arms against Englishmen. The story tells of the adventures of the young man whose name the book bears, of the many perils which he encountered on his journey from Havant to Taunton to join the standard of Monmouth, and of the valiant part he played in the final struggle, when the King's troops were victorious and hundreds of Protestants, who had escaped death on the field, were hanged for treason.

Through this melancholy but thrilling narrative runs a pretty vein of love-making. The gentle and innocent Puritan maid, Mistress Ruth Timewell, who had never heard of Cowley or Waller or Dryden, and who was accustomed to derive enjoyment from such books as the 'Alarm to the Unconverted,' 'Faithful Contendings,' or 'Bull's Spirit Cordial,' finds love more potent than theology, and prefers Reuben Lockarby, a tavern-keeper's son, to Master John Derrick, a man of her own faith.

But the climax of 'Micah Clarke' is reached in the description of the battle on the plain in the early morning, in which one learns what religion meant in England toward the close of the sixteenth century. Against the disciplined and well-equipped regiments of the King are opposed Monmouth's untrained and ragged forces,—peasants, armed only with scythes, pikes, and clubs, but with the unfaltering courage of fanaticism in their hearts and with psalms on their lips.

Again and again they stand firm while the serried ranks of the royal troops are hurled against them. They meet death with a song, and flinch not. But as the day advances, out of the fog break the long lines of the King's cavalry, "wave after wave, rich in scarlet and blue and gold," and the scythe-men and pikemen of Monmouth are cut to pieces. The duke himself, preferring life with disgrace to honor and death, is seen galloping in terror from the field. But even as the leader flies, one of his peasant soldiers, whose arm had been partially severed by a ball, sits behind a clump of alder bushes freeing himself from the useless limb with a broad-bladed knife, "and giving forth the Lord's Prayer the while, without a pause or a quiver in his tone."

'Micah Clarke' is a book for old and young; a book which instructs, while it quickens the imagination and stirs the blood.

Mr. Verdant Green, an Oxford Freshman, The Adventures of, by "Cuthbert Bede" (Rev. Edward Bradley). Since its publication in 1853-57, this story has taken a certain place as an English humorous classic, comparable in some sort to Kortum's famous 'Jobsiad' in German (though one is in prose, the other in doggerel verse), but on the whole *sui generis*. It narrates the university adventures of an innocent and simple young Englishman of family and position, brought up in the bosom of an adoring family; the pranks his fellow undergraduates play on him; the rather severe "course of training" they put him through, in order to remove his "home-feathers," and the result finally achieved. Humor and fun abound in it; and though much of the fun is mere horse-play, and much of the humor of a kind which a later literary taste finds happily out of fashion, the book still gives pleasure to the whole English undergraduate world, and to a smaller American contingent.

Manxman, The, by Hall Caine, is a present-day romance, the scene of which is the Isle of Man. It was published in 1894; and was the most successful of the author's novels up to that time. Old Iron Christian, Deemster (or Judge) of the Isle, has two sons, Thomas and Peter. The elder, Thomas, marries below him and is disinherited. He dies, leaving a son, Philip, who is reared in the Deemster's house. The younger, Peter, has an illegitimate son, Peter Quilliam, who loves pretty Kate Cregeen, daughter of an innkeeper. The two lads grow up together as sworn friends. Peter and Kate are sweethearts, but her father objects to him because of his birth and poverty. Pete goes off to make his fortune, leaving Kate in Philip's charge. Philip, during his absence, wins her love and betrays her. Meanwhile tidings come of Pete's death. Philip cares for Kate, but feels that she is in the way of his ambition to become Deemster. He tells her that they must part; and on the return of Pete, who was falsely reported dead, she marries the latter out of pique, hoping until the last that Philip will interfere

and marry her himself. She has a child by her husband, but is tortured by the thought that it may be Philip's. The shame of her loveless marriage nearly drives her crazy; and on Philip's return from abroad she runs away on the very day that he becomes Deemster, to live with him secretly, under an assumed name. The blow well-nigh crushes Pete when he returns to the empty house. He does not suspect that she has joined Philip; whom he tells that, solicitous for her health, he has sent her to England. To guard her good name he even receives mock letters from her, written by himself. Philip represents to Pete that she is dead. The husband never learns the truth, but leaves the island forever, placing the boy in Philip's keeping. Their guilty union so preys upon the conscience of both Philip and Kate, however, that the woman at last leaves him, and Philip offers what restitution he can. He makes a public declaration of his sin, resigns his high office, and takes in his own the hand of the woman he has loved and wronged, that they may begin life openly together. With this dramatic scene of the confession the story closes.

Leighton Court, by Henry Kingsley. (1866). This book is an interesting story of English social life at the time of the Indian mutiny. Robert, the younger brother of Sir Harry Poynitz, masquerading as a master-of-hounds under the name of Hammersley, is engaged by Sir Charles Seckerton to take care of his pack. He falls in love with Laura Seckerton, and at last tells her of his attachment, when she urges him to leave the country. The next morning Hammersley's horse is discovered drowned on the sea-shore, and his master is supposed to have shared the same fate. Laura, believing him dead, accepts the hand of Lord Hatterleigh. The plot now concerns itself with gambling debts, family quarrels, and intrigues social and financial, tale-bearings, challenges, and sudden deaths. It moves rapidly, however, to a proper ending. The author calls the story "a simple tale of country life." The character of Hatterleigh, with his sterling worth hidden under a rather dull and effeminate exterior, is very cleverly drawn, as is also Sir Harry Poynitz, with his life of apparent villainy and final justification.

White Aprons, a romance of Bacon's Rebellion, by Mrs. Maud Wilder Goodwin, is a story of the struggle in Virginia between popular rights and aristocratic privilege a hundred years before the Revolution. The hero, Bryan Fairfax, is sent by Bacon to bring to his camp several ladies, adherents of his opponent, Governor Berkeley. Among them is Penelope Payne, with whom the young soldier speedily falls in love. Bacon sends Penelope to Jamestown to inform Berkeley that if he attacks before noon, the women will be placed in front of Bacon's uncompleted works. Penelope taunts Bacon with cowardice, and tells him that he and his followers shall be known as White Aprons. The tide of war turns, Bacon dies, and Fairfax is taken prisoner by Berkeley, who becomes an unbearable tyrant. When Fairfax is put on trial for his life, Penelope, to the surprise of all, comes forward to testify in his favor, and openly confesses her love for him. Berkeley in a frenzy of rage condemns Fairfax to death, but consents to his reprieve for three months. Penelope straightway sets out for England to seek a pardon from the King. She goes to the house of her uncle, the historic Samuel Pepys, and there she meets Dryden, Buckingham, and various other wits and beaux. The beauty of her portrait, painted by Kneller, obtains her an audience with the King; who, after a trial of her constancy, grants her the pardon, with which she makes all speed home, arriving at the critical moment when Fairfax is on the scaffold. The story ends as it begins, with the burden of an old song: "Love will find out the way." Though slight in texture, the work is very daintily executed, and the spirit of colonial Virginia is well suggested.

Friendships of Women, The, by W. R. Alger (1868), is a curious and suggestive work on the emotional and affectionate side of woman-nature. The different chapters consider the friendships of mothers and sons, of daughters and fathers, of sisters and brothers, of wives and husbands, of mothers and daughters, of women and women. Platonic love is also considered at length. The author is less the creator than the editor of his subject. The chief value of the work is indeed the vast number

of historical examples brought together in illustration of the kind of relationship in question. It is a summing up of concrete instances of friendship.

The book had great vogue in its day. Its readability and interest have not been diminished by time.

Woman in the Nineteenth Century, by Margaret Fuller Ossoli. (1844.) A book of special interest from the remarkable character and intellectual ability of its author, and from the representative position which it holds as an early prophecy of the now broadly developed recognition of women as aspirants for culture, and as applicants equally with men for positions and privileges in the various fields of human activity. After actively participating in the celebrated Brook Farm experiment of idealist socialism, where she thoroughly wrought out for herself new-departure convictions in religion, and having served a literary apprenticeship of note as a translator from the German, and as editor for two years of *The Dial*, a quarterly organ of New England Transcendentalism, she brought out in 1844 her 'Summer on the Lakes,' and the next year the 'Woman in the Nineteenth Century,'—a considerably enlarged reproduction of an essay by her in *The Dial* of October 1843, where she had used the title, 'The Great Lawsuit; or, Man as Men, Woman as Women.' By adding a good deal to the article during a seven weeks' stay at Fishkill on the Hudson (to November 17, 1844), she made what was in effect a large pamphlet rather than a book adequately dealing with her subject, or at all representing her remarkable powers as they were shown in her 'Papers on Literature and Art.' To do her justice, the book, which was her prophecy of a movement which the century is fulfilling, should be taken as a text, and her later thoughts brought together under it, to have as nearly as possible a full indication of what, under more favorable circumstances, her genius would have given to the world.

Matrimony, by W. E. Norris. (1881.) Mr. Norris's third novel is the story of the fortunes of a county family named Gervis, the scene being laid partly in Beachborough, an English county-town, and partly among an aristocratic half-bohemian set in Paris. Mr.

Gervis, a brilliant diplomat, marries an Italian woman, by whom he has two children, Claud and Geneviève. His second wife is a Russian, Princess Omanoff, who has already been twice married, and has her own cynical views as to the blessings of matrimony. Mr. Gervis and the Princess maintain separate establishments, but are on friendly terms. When the story opens, Mr. Gervis, with his son Claud, after a long residence abroad, has just returned to England to take possession of a family estate, lately inherited. From this point the true story begins. Its complications arise from the love-affairs of Claud and his beautiful sister, from certain outlived episodes in the life of the Princess, and from the serious effects that spring from the frivolous cause of the Beachborough Club's reading-room gossip. Nothing is out of the common, yet the elements of disaster and of tragedy are seen to be potential in the every-day lives of the every-day characters. The book abounds in types of character done to the life. Even the callow clubhouse smokers have an individuality of their own; and French dandies, men of letters, gamblers, scoundrels, Russian adventurers, and back-biting ladies of quality, rowdies, and philosophic speculators on the cosmos in general, are each and all as real as the crowd in the street.

Lady Beauty; OR, CHARMING TO HER LATEST DAY, by Alan Muir. "It always is darker," whispered an old gentleman at my side, "when Lady Beauty leaves the room—always." This eulogistic remark is made at a dinner-table, when the ladies have departed; and the explanation of it is found in the story which the old gentleman afterwards tells,—the story of Lady Beauty's life; a life so charming, so pure and sweet, that at fifty-three Lady Beauty's never-fading loveliness is thus described by a rejected but faithful lover. Lady Beauty, or Sophia Campbell, is the one unworldly member of a worldly family dwelling in the little English town of Kettlewell. The teachings of her mother, Lady Barbara, and the example of her two older sisters are of no avail. For seven years she remains faithful to her absent lover, Percival Brent, and at the end of that time her loyalty is rewarded by a happy marriage,—a marriage as strongly in contrast with the

alliances formed by her sisters as her amiability and gentleness are opposed to their ambition and cynicism.

The story is written, so the author says to encourage women to be charming to their latest day; and the charm he describes and urges is that of low-toned voices, of fitting raiment, of gentle manners, of lofty aims, of unobtrusive piety, and the charity which forgets and forgives,—all personified in the ideal woman, Lady Beauty. Few more delightful tales of society stand on the library shelf.

Mammon: or, The Hardships of an Heiress, by Mrs. Catharine Grace Gore. (1842.) Mrs. Gore was the writer of some seventy novels descriptive of the English aristocracy, books dear to the hearts of a former generation, but forgotten to-day. 'Mammon' was published in 1855, and deals with the fortunes of one John Woolston and his family. He marries to displease his father, is for a time very poor, then inherits a fortune, and becomes a "millionary," as Mrs. Gore invariably calls it. Her daughter Janetta is the heiress to whom the book owes its title. Her hardships are those of the princess who feels the crumpled roseleaf under her many mattresses; and the sympathetic tear is slow to fall over her artificial woes. Yet, like all Mrs. Gore's books, this had a great vogue, and was well received even by the critics. Her figures move more or less like automata; and her dialogue keeps the same pace whether the interlocutors are comfortably dining, or are finding their moral world slipping out from under their feet. But that her books faithfully reflect the dull, material, and unideal life of fashionable London in the second quarter of the century, there is no doubt, and it is this fidelity that makes them of consequence to the student of manners or even of morals.

Patty, by Katherine S. Macquoid (1871), is a story of English middle-class contemporary life. Patty Westropp, the pretty and ambitious daughter of a gardener, inherits a fortune, changes her name, attends a fashionable French school, and presently emerges from her chrysalis state a fine lady. Her beauty and her money enable her to marry an English gentleman of good family; and the chief interest of the story lies in the

complications which spring from the contact of a nature ruled by crass selfishness and vulgar ambition, with nobler and more sensitive spirits. The character study is always good, and the novel entertaining.

Mutable Many, The, by Robert Barr, published in 1896. This is one of the many accounts of the struggle between labor and capital. The scene is London, at the present day. The men in Monkton and Hope's factory strike. Sartwell, their manager, refuses to compromise with them, but discusses the situation with Marsten, one of their number, who clings to his own order, at the same time that he avows his love for Sartwell's daughter Edna. Sartwell forbids him to speak to her. The strike is crushed, Marsten is dismissed, and becomes secretary to the Labor Union. He sees Edna several times, she becomes interested in him, and her father sends her away to school. Marsten visits her in the guise of a gardener, offers her his love, and is refused. Barney Hope, son of her father's employer, a dilettante artist of lavishly generous impulses, also offers himself to her and is refused. Later, he founds a new school of art, becomes famous, and marries Lady Mary Fanshawe. Marsten brings about another strike, which is on the eve of success, and Sartwell about to resign his post. Edna, seeing her father's despair, visits Marsten at the Union and proposes to marry him if he will end the strike and allow her father to triumph. He declines to sell his honor even at such a price. The members of the Union, seeing her, accuse Marsten of treachery, depose him from office, and so maltreat him that he is taken to the hospital. His successor in office is no match for Sartwell, who wins the day. Edna goes to Marsten, and owns at last that she loves him.

Lovel, the Widower, by W. M. Thackeray. (1860.) One of the great master's later books, written after his first visit to America, this simple story touches, perhaps, a narrower range of emotion than some of his more famous novels; but within its own limits, it shows the same power of characterization, the same insight into motive, the same intolerance of sham and pharisaism, the same tenderness towards the simple and the weak, that mark Thackeray's more elaborate work. Frederic Lovel

has married Cecilia Baker, who dies eight years later, leaving two children, the little prig Cecilia, and Popham. Their governess, Elizabeth Prior, wins the affection of the doctor, the butler, and the bachelor friend who visits Mr. Lovel and tells the story. Lady Baker's son Clarence, a drunken reprobate, reveals the fact that Miss Prior was once a ballet-dancer (forced to this toil in order to support her family). Lady Baker orders her out of the house; Lovell comes home in the midst of the uproar, and chivalrously offers her his heart and hand, which she accepts, and he ceases to be Lovel the Widower. Lady Baker, his tyrannical mother-in-law, has become immortal.

Paul Clifford, by Bulwer-Lytton. Lord Lytton's object in 'Paul Clifford' was to appeal for an amelioration of the British penal legislation, by illustrating to what criminal extremes the ungraded severity of the laws was driving men who by nature were upright and honest. To quote from Clifford's well-known defense when before the judges: "Your laws are of but two classes: the one makes criminals, the other punishes them. I have suffered by the one—I am about to perish by the other. . . . Your legislation made me what I am! and it now destroys me, as it has destroyed thousands, for being what it made me." The scene of the story is laid in London and the adjoining country, at a period shortly preceding the French Revolution. Paul, a child of unknown parentage, is brought up by an old innkeeper among companions of very doubtful character. Arrested for a theft of which he is innocent, he is sentenced to confinement among all sorts of hardened criminals. He escapes, and quickly becomes the chief of a band of highwaymen. In the midst of a career of lawlessness, he takes residence at Bath under the name of Captain Clifford and falls desperately in love with a young heiress, Lucy Brandon, who returns his affection; but realizing the gulf which lies between them, he resolutely takes leave of her after confessing vaguely who and what he is. Shortly after this he robs, partly through revenge, Lord Matleverer, a suitor for the hand of Lucy, and intimate friend of her uncle and guardian, Sir William Brandon, a lawyer of great note, re-

cently elevated to the peerage and soon to be preferred to the ministry. Brandon has had, by a wife now long since lost and dead, a child which was stolen from him in its infancy. His secret life-work has been to find and rehabilitate that child, and so preserve the family name of Brandon. As a result of the robbery, two of Paul's associates are captured. He succeeds in liberating them by means of a daring attack, but is himself wounded and taken prisoner. Judge Brandon presides at the trial. At the moment when he is to pronounce the death sentence, a scrap of paper is passed him revealing the fact that the condemned is his own son. Appalled at the disgrace which will tarnish his brilliant reputation, he pronounces the death sentence, but a few minutes afterward is found dead in his carriage. The paper on his person reveals the story, and Clifford is transported for life. He effects his escape, however, and together with Lucy, flees to America, where his latter days are passed in probity and unceasing philanthropic labors.

Modern Régime, The, by H. A. Taine. (1891.) This is the third and concluding part of Taine's 'Origins of Contemporary France,' of which his 'Ancient Régime' and 'French Revolution' were the first and second. While based on the fullest and minutest research, and giving a striking picture of the new régime following the Revolution, it is less impartial than the previous parts of the work. The indictment of Napoleon is as bitter as the picture of his almost superhuman power is brilliant; and whatever the Revolution produced is referred to mingled crime and madness. Taken together, the three works show Taine at his best of originality, boldness, and power as a writer.

Morals of Lucius Annaeus Seneca, The, is the general title given to twelve essays on ethical subjects attributed to the great Roman Stoic. They are the most interesting and valuable of his numerous works. Representing the thought of his whole life, the most famous are the essays on 'Consolation,' addressed to his mother, when he was in exile at Corsica; on 'Providence,' "a golden book," as it is called by Lipsius, the German critic; and on 'The Happy Life.' The Stoic doctrines of calmness,

forbearance, and strict virtue and justice, receive here their loftiest statement. The popularity of these ('Morals') with both pagan and Christian readers led to their preservation in almost a perfect condition. To the student of Christianity in its relations with paganism, no other classic writer yields in interest to this "divine pagan," as Lactantius, the early church father and poet, calls him. The most striking parallels to the formulae of the Christian writers, notably St. Paul, are to be found in his later works, especially those on 'The Happy Life' and on 'The Conferring of Benefits.'

Life, Letters, and Journals of George Ticknor. (2 vols., 1876.) The story of the life of a private gentleman is here delightfully told through his journals and letters to and from friends; his daughter, with excellent taste, having joined the history which these documents reveal, by the slightest thread of narrative. The birth of George Ticknor in Boston in 1791, his education in private school and college, his deliberate choice of the life of a man of letters as his vocation, his four years of study and travel abroad, from the age of twenty-three to that of twenty-seven, his work at Harvard as professor of French and Spanish, his labor upon his 'History of Spanish Literature,' his delightful home life, a second journey in Europe in his ripe middle age, and still a third, full of profit and delight, when he was sixty-five, his profound interest in the war for the maintenance of the Union, and finally the peaceful closing of his days at the age of seventy-nine,—these are the material of the book. But the reader sees picture after picture of a delightful existence, and is brought into intimate relations with the most cultivated and agreeable people of the century. George Ticknor had the happiness to be well born; that is, his father and mother were well educated, full of ideas and aspirations, and so easy in circumstances that the best advantages awaited the boy. With his inheritance of charming manners, a bright intelligence, a kind heart, and leisure for study, he was certain to establish friendships among the best. The simple, delightful society of the Boston of 18,000 inhabitants, where his boyhood was passed; the not less agreeable but more sophisticated Boston of

40,000 citizens that he found on his return from Europe, a traveled gentleman; and the Boston of three times as large a population, where still his own house afforded the most delightful hospitality and social life, among many famous for good talk and good manners,—this old town is made to seem worthy of its son. The papers recording Mr. Ticknor's visits abroad are crowded with the names of men and women whom the world honors, and who were delighted to know the agreeable American: Byron, Rogers, Wordsworth, Hunt, Lady Holland, Lady Ashburnham, Lord Lansdowne, Macaulay, Sydney Smith, Jeffrey, Lockhart, Chateaubriand, Talleyrand, Madame de Staël, Goethe, Herder, Thorwaldsen, Manzoni, Sismondi, and in later years, every man of note in Europe. Of all of these, most interesting friendly glimpses are given in letters and journals. Mr. Ticknor's characterizations of these persons are admirable, always judicious and faithful, and often humorous. With his strong liking for foreign men and things, he was one of the best Americans, seeing the faults of his country, but loving her in spite of them. Happily he lived to see a reunited Union, and to cherish the loftiest hopes for its future. The young American who looks for fine standards of intellectual, moral, and social achievements will find his account in a study of the life of this modest, accomplished, genial, hard-working, distinguished private gentleman.

Daniel Webster, by Henry Cabot Lodge. This forms Vol. viii. of the 'American Statesmen' series. Mr. Lodge disclaims all credit for original research among MS. records in preparing this life of Webster; and is content to follow in the footsteps of George Ticknor Curtis, to whose "elaborate, careful, and scholarly biography" of the great statesman he frankly acknowledges his indebtedness for all the material facts of Webster's life and labors. But on these facts he has exercised an independent judgment; and this biographical material he has worked over in his own way, producing an essentially original study of the life of Webster. In considering the crises of Webster's life as lawyer, orator, senator, statesman, he in a few brief chapters brings the man before us with striking vividness. To portray Webster as a lawyer, his part in

the Dartmouth College Case is recounted; for there his legal talents are seen at their best. The chapter on this case is a model of clear and concise statement. Webster as an orator is the subject of another chapter, dealing with his speeches in the Massachusetts Convention of 1820, and his Plymouth oration, and their effects upon the auditors. His part in the tariff debates of 1828 in Congress, his reply to Hayne, and his struggle with Jackson, occupy two chapters, in which Webster's extraordinary powers of reasoning and of oratory are analyzed. Mr. Lodge seems to judge without partisanship Webster's Seventh of March speech, and the dissensions between him and his party. He recognizes in Webster, above all, "the pre-eminent champion and exponent of nationality."

Problems of Modern Democracy, by **P** Edwin Lawrence Godkin. (1896.) This collection of eleven political and economic essays, on subjects connected with the evolution of the republic, belongs among the most thoughtful and most interesting books of its class—with Lecky's, Pearson's, Stephen's, Fiske's, and Lowell's. From the first one, 'Aristocratic Opinions of Democracy,' published during the last year of the Civil War, to the last, 'The Expenditure of Rich Men,' thirty-one years elapse; yet the comment of time simply emphasizes the rightness of Mr. Godkin's thinking. He states the aristocratic objections to democracy with absolute fairness, concedes the weight of many of them, is even ready to admit that to some degree democracy in America is still on trial. But he maintains that the right-hand fallings-off and left-hand defections with which its opponents tax our political theories, are really due to quite other causes,—causes inseparable from the conditions of our existence. Thus thoughtfully he considers ethics, manners, literature, art, and philosophy, public spirit and private virtue; and his conclusion is that the world's best saints of the last hundred years have come out of the Nazareth of democracy,—issuing from the middle and lower classes in Europe, from the "plain people" in America. 'Popular Government' is a review and refutation of much of the doctrine of Sir Henry Maine, in his volume on that subject. 'Some Political and Social Aspects of the Tariff' deals with the

subject in its industrial and ethical applications, and concludes that the "independence of foreigners" which a high tariff is supposed to secure, must be the result simply and solely of native superiority, either in energy, or industry, or inventiveness, or in natural advantages. The papers on 'Criminal Politics,' 'Idleness and Immorality,' 'The Duty of Educated Men in a Democracy,' 'Who Will Pay the Bills of Socialism?' and 'The Real Problem of Democracy,' are lay sermons of so vigorous an application that the most easy-going political sinner who reads them will not be able to escape the pangs of conscience. The final paper on 'The Expenditure of Rich Men' is a disquisition on the difficulty of real sumptuousness in America.

Language and the Study of Language, by William Dwight Whitney, 1867. This work is not only indispensable to students of comparative philology, but delightful and instructive reading. It controverts some of the positions of Max Müller's 'Lectures on the Science of Language,' notably in its answer to the fundamental question. How did language originate? The growth of language is first considered, with the causes which affect the kind and the rate of linguistic change; then the separation of languages into dialects; then the group of dialects and the family of more distantly related languages which include English; then a review of the other great families; the relative value and authority of linguistic and of physical evidence of race, and the bearing of language on the ultimate question of the unity or variety of the human species: the whole closing with an inquiry into the origin of language, its relation to thought, and its value as an element in human progress. Professor Whitney's theory is that acts and qualities were the first things named, and that the roots of language—from which all words have sprung—were originally planted by man in striving to imitate natural sounds (the onomatopoeic theory), and to utter sounds expressive of excited feeling (the interjectional theory); *not* by means of an innate "creative faculty" for phonetically expressing his thoughts, which is Max Müller's view.

Earth and Man, The, by Arnold Guyot. (1849.) This fascinating book was the first word upon its subject,—com-

parative physical geography and its relation to mankind,—which had ever been addressed to a popular American audience. The substance of these pages was first given in the form of lectures before the Lowell Institute of Boston. Professor Guyot contends that geography means not a mere description of the earth's surface, but an interpretation of the phenomena which it describes; an endeavor to seize the incessant mutual action of the different portions of physical nature upon each other, of inorganic nature upon organized beings—upon man in particular—and upon the successive development of human societies. In a word, says the author, it must explain the perpetual play of forces that constitutes what might be called the life of the globe, its physiology. Understood otherwise, geography loses its vital principle, and becomes a mere collection of partial, unmeaning facts. He then goes on to explain how the contours of mountains, their position, their direction, their height, the length and direction of rivers, the configuration of coasts, the slope of plateaus, the neighborhood of islands, and in a word, all physical conditions, have modified profoundly the life of man. He explains in detail the relief of the continents, the characteristics of the oceans, the gradual formation of the continents, the effects of winds, rains, and marine currents on vegetable and animal life, the causes of likenesses and of differences, and finally, the people and the life of the future. Foretold by their physical condition, the long waiting of the southern continents for their evolution has been inevitable; but the scientist foresees for them a full development when the industrious and skillful men of the northern continents shall join with the men of the tropics to establish a movement of universal progress and improvement. Full of knowledge and a lofty spirituality, written always with clearness and often with eloquence, 'The Earth and Man' is a book whose charm is perennial.

Lives of the Poets, by Samuel Johnson. The first four volumes of this once very popular work were published in 1779, the last six in 1781. Macaulay pronounced them the best of Samuel Johnson's works. The style is largely free from the ponderous lumbering sentences of most of his other works, the narratives entertaining and instructive,

and the criticisms often just, yet sometimes grossly prejudiced. The volumes were small in size, but Johnson had intended to make his sketches much smaller. They had been ordered by forty of the best booksellers in London to be used as prefaces for a uniform edition of the English poets. Johnson was peculiarly qualified for the work, deriving his material largely from personal recollections. The publishers, it is said, made \$25,000 or \$30,000, while the writer got only \$2,000. The MS. of the work he gave to Boswell, who gives us certain variorum readings. Johnson himself thought the life of Cowley the best, and Macaulay agrees with him. The account of Pope he wrote *con amore*; said that it would be a thousand years before another man appeared who had Pope's power of versification. In the sketch of Milton the old Tory spoke with scorn and indignation of that patriot poet's Roundhead politics, calling him "an acrimonious, surly Republican" and "brutally insolent," and poured contempt on his 'Lycidas.' Such things as this, with his injustice to Gray, called down on his head a storm of wrath from the Whigs; which, however, failed to ruffle in the least the composure of the erudite old behemoth. It is amazing to read the names of "the English poets" in this collection. Who now ever hears of Rochester, Roscommon, Pomfret, Dorset, Stepney, Philips, Walsh, Smith, King, Sprat, Halifax, Garth, Hughes, Sheffield, Blackmore, Fenton, Granville, Tickell, Hammond, Somerville, Broome, Mallet, Duke, Denham, Lyttleton?

Lady of Fort St. John, The, by Mary Hartwell Catherwood. This weird and highly imaginative little story is a romance based on the history of Acadia in 1645, and describing how Marie de la Tour, in the absence of her lord, defends Fort St. John against the besieging forces of D'Aulnay de Charnisay. La Tour, as a Protestant, is out of favor with the king of France; D'Aulnay, with full permission from Louis XIII., is driving him from his hereditary estates. Marie sustains the siege with great courage, until news comes from her husband that their cause is definitely lost; then she capitulates. The end is tragic. There are several well-drawn subordinate characters. The

story takes good rank among the hosts of historic romances which the renaissance of the novel of adventure has given to the time.

Mrs. Caudle's Curtain Lectures, by Douglas Jerrold, appeared first as a series of papers in *Punch*; and were published in book form in 1846. They gained at once an enormous popularity, being translated into nearly all European languages. The secret of this popularity is not difficult to discover. The book is a dramatic embodiment of a world-old matrimonial joke—the lay sermons delivered at night-time by a self-martyrized wife. Mrs. Caudle had little in this world to call her own but her husband's ears. They were her entire property! When Mrs. Caudle died after thirty years of spouseship, the bereaved Job Caudle resolved every night to commit to paper one curtain lecture of his late wife. When he himself died, a small packet of papers was found, inscribed as follows:—

"Curtain Lectures delivered in the course of thirty years by Mrs. Margaret Caudle, and suffered by Job, her husband."

A single paragraph will suffice to show how Job suffered:—

"Well, Mr. Caudle, I hope you're in a little better temper than you were this morning! There—you needn't begin to whistle. People don't come to bed to whistle. But it's like you. I can't speak that you don't try to insult me. Once I used to say you were the best creature living; now you get quite a fiend. *Do let you rest:* No, I won't let you rest. It's the only time I have to talk to you, and you *shall* hear me. I'm put upon all day long; it's very hard if I can't speak a word at night: besides, it isn't often I open my mouth, goodness knows!"

Lost Sir Massingberd, by James Payn. (1864.) This novel, generally considered the best of this indefatigable novelist's stories, was one of the earliest. It is a modern tale of English country life, told with freedom, humor, and a certain good-natured cynicism. A bare synopsis, conveying no idea of the interest of the book, would run as follows: Sir Massingberd Heath neither feared God nor regarded man. His property was entailed, the next heir being his nephew Marmaduke, whom he tries to murder in order to sell the estates. Marmaduke is

befriended by Harvey Gerald and his daughter Lucy, falls in love with Lucy, and finally marries her. Sir Massingberd in his youth secretly married a gipsy, whom he drove mad with his cruelty. She curses him: "May he perish, inch by inch, within reach of aid that shall not come." Sir Massingberd disappears, and all search for him is vain; many months later his bones are found in an old tree, known as the Wolsey Oak. It was supposed that he climbed the tree to look about for poachers, that the rotten wood gave way, and he slipped into the hollow trunk, whence he could not escape. Had he not closed up the public path which skirted the tree, his cries for help must have been heard. With his disappearance and death all goes well with the households on which the blight of his evil spirit had fallen, and the story ends happily.

Led Horse Claim, The, by Mary Hallock Foote. The scene of this charming romance is laid in a Western mining-town. On opposite sides of the Led Horse Gulch are the two rival mining-camps, the Shoshone and the Led Horse. Cecil Conrath, lately come to join her brother, superintendent of the Shoshone camp, while wandering alone one morning, finds herself, to her dismay, on Led Horse ground, and face to face with Hilgard, superintendent of the rival camp. He is a handsome and fascinating man, and the two young people rapidly fall in love with each other, though they meet but seldom, on account of the animosity existing between the two mines. From sounds that reach him through the rock, Hilgard discovers that Conrath has secretly pushed his workings beyond the boundary line, and that the ore of which the Shoshone bins are full is taken from the Led Horse claim. The case is put into the hands of lawyers; but before anything can be done, Conrath makes an attempt to jump the Led Horse mine. Hilgard has been warned; and with his subordinate, West, awaits the attacking party at the passage of the drift. Shots are exchanged, and Conrath is killed, whether by Hilgard or West is unknown. Though Hilgard has done but his duty in defending his claim, Cecil cannot marry the possible murderer of her brother. He returns to New York, where he would have died of typhoid

fever, had not Cecil and her aunt opportunely appeared at the same hotel, to nurse him back to life. In spite of the disapproval of her family, the lovers are finally married. This book was published in 1883, and was read with great interest, as being one of the first descriptions of mining life in the West, as it remains one of the best.

Real Folks, by Mrs. A. D. T. Whitney. Mrs. Whitney explains the real folks she means in the saying of one of her characters: "Real folks, the true livers, the genuine *neahburs*—nigh-dwellers; they who abide alongside in spirit." It is a domestic story dealing with two generations. The sisters Frank and Laura Oldways, left orphans, are adopted into different households: Laura, into that of her wealthy aunt, where she is surrounded by the enervating influences of wealth and social ambitions; Frank, into a simple country home, where her lovable character develops in its proper environment. They marry, become mothers, and reaching middle age come, at the wish of their rich bachelor uncle Titus Oldways, to live near him in Boston. The episodes in the two households, the Ripwinkleys and Ledwiths, so widely divergent in character, complete the story; which, while never rising above the ordinary and familiar, yet, like the pictures of the old Dutch interiors, charms with its atmosphere of repose. It is a work for mothers and daughters alike. It exhibits the worth of the domestic virtues and the vanity of all worldly things; but it never becomes preachy. Its New England atmosphere is genuine, and the sayings of the characters are often racy of the soil; while the author's sense of humor carries her safely over some obstacles of emotion which might easily become sentimentality.

Lady of Quality, A, by Mrs. Frances Hodgson Burnett. (1896.) The scene of this story is laid in England, during the reign of Queen Anne. Clorinda, the unwelcome daughter of a dissolute, poverty-stricken baronet, Sir Geoffrey Wildairs, loses her mother at birth, and with her little sister grows up neglected and alone, fleeing from the sound of her father's footsteps. At the age of six she wins his heart by belaboring him with blows and kicks; and from that day, dressed as a boy, she is the

champion and plaything of his dissolute friends. Her child-life is pathetic in its lawlessness, and prophesies a future of wretchedness if not of degradation. But at fifteen she suddenly blossoms into a beautiful, fascinating, and—strange to say—refined young lady. Her adventures, from the time of this metempsychosis, defy the potency of heredity and environment, and hold the reader in amazed attention till the curtain falls upon an unexpected conclusion. This story achieved so great a popular success that it has been followed by a sequel called 'His Grace of Osmonde,' wherein the same characters reappear, but the story is told from the point of view of the hero instead of that of the heroine. 'A Lady of Quality,' in spite of the severe strictures of many critics, has been dramatized by the author and performed with much success.

Education, by Herbert Spencer. (1860.) It is the highest praise that can be bestowed upon this treatise, that it seems now a book of obvious if not of commonplace philosophy, whereas, when it was published, it was recognized as revolutionary in the extreme. So rapidly has its wisdom become incarnated in methods if not in systems. The book opens with an examination of what knowledge is of most worth; it shows that in the mental world as in the bodily, the ornamental comes before the useful; that we do not seek to develop our own individual capacities to their utmost, but to learn what will enable us to make the most show, or accomplish the greatest material successes. But if the important thing in life is to know how to live, in the widest sense, then education should be made to afford us that knowledge; and the knowledge is hence of most value which informs and develops the whole man. Mathematics, Physics, Chemistry, Biology, the Science of Society—all these are important; but an education which teaches youth how to become fit for parentage is indispensable. Too many fathers and mothers are totally unfit to develop either the bodies, the souls, or the minds of their children. From the duty of preparation on the part of the parent, it is a short step to the duty of preparation on the part of the citizen. And still another division of human life, that which includes the

relaxations and pleasures of existence, should be made a matter of intelligent study; for this comprehends the whole field of the fine arts, the whole aesthetic organization of society. The essayist now considers in detail, Intellectual Education, Moral Education, and Physical Education. He shows not only an unreasoned and unreasonable existing state of things, but he discloses the true philosophy underlying the question, and points out the true methods of reasonableness and rightness. Each chapter is enriched with a wealth of illustration drawn from history, literature, or life; and the argument, although closely reasoned, is very entertaining from first to last. Few books of the age have had a more direct and permanent effect upon the general thought than this; for parents and teachers who know Herbert Spencer only as a name, follow the suggestions which are now a part of the common intellectual air.

Rienzi, The Last of the Roman Tribunes, by Sir Edward Bulwer-Lytton (1848), is one of the author's most famous historical romances. It is founded on the career of Cola di Rienzi, who, in the fourteenth century, inspired by visions of restoring the ancient greatness of Rome, made himself for seven months master of that imperial city, and after nearly seven years of exile and excommunication, during part of which he was a prisoner, repeated the triumph, finally dying at the people's hands in 1354. Bulwer was so impressed with the heroism and force of character of his hero, that at first he meditated writing his biography, instead of a romance founded on his life. The story adheres very closely to the historical facts. To secure accuracy and vividness of setting, the novelist went to Rome to live while writing it. Rienzi's contradictory character, and above all, his consummate ability, and the ambitious and unprincipled yet heroic nature of his rival, Walter de Montreal, are skillfully drawn. Among the lesser personages, Irene, Rienzi's gentle sister, and Nina, his regal wife, with her love of the poetry of wealth and power; Irene's lover, Adrian di Castello, the enlightened noble; Cecco del Vecchio, the sturdy smith; and the ill-fated Angelo Villani, are prominent. Many of the situations and scenes are very

strong. The treatment is epic rather than dramatic; and the splendid yet comfortless civilization of the Middle Ages, so picturesque and so squalid, so ecstatic and so base, is vividly delineated.

Ersilia, by Emily Frances Poynter, is a story of love, friendship, and art. The scene is mainly in Paris and in a watering-place in the Pyrenees, Eaux Bonnes, where the story opens with the arrival of an Englishman in a hotel at evening, just as a party of three are seen returning from a mountain walk. The Englishman is the artist, Arthur Fleming; the three are: his pupil, Humphrey Rudolph, a youth of mixed English and French parentage; the maiden aunt, Mademoiselle Mathilde de Brissac; and his fair and youthful cousin Ersilia, the supposed widow of the Russian Prince Zaraikine. Fleming falls in love with Ersilia, who was already loved by Humphrey; and Humphrey experiences the double wretchedness of a struggle between his love and the friendship that attaches him to both his master and his fair cousin. The marriage of Ersilia and Fleming being arranged for, a M. de Rossel brings news which forever intercepts this union, and Humphrey is induced to write the fatal letter. Fleming and Rossel meet in a duel, the Prince Zaraikine, supposed to be dead, reappears, and many interesting complications arise which are told in a very charming style by the accomplished writer.

Jocelyn, by Alphonse de Lamartine. A romantic and sentimental poem published in Paris in 1836, intervening between the author's 'Eastern Travels' and his 'Fall of an Angel,' and succeeded ten years after by his great prose work, the 'History of the Girondins.' 'Jocelyn' was widely read in England, and was the outcome of the extreme romanticism that held sway at the time in Europe. Suspected of containing a concealed attack on the celibacy of the priesthood, the author defends his poem as being purely a poetic creation, constituting a fragment of a great 'Epic of Humanity' which he had aspired to write. The poem expresses the conservative religious feeling of the country as opposed to the military and democratic spirit. There are in it echoes of Chateaubriand, St. Pierre, and Wordsworth; and despite

its wordiness and long-drawn-out descriptions, which have called forth the comment of a reviewer that the author "will not allow even the sun to rise and set in peace," the piece often reaches a very high mark of poetic fervor and beauty. Jocelyn is a priest who leaves behind him certain records describing his suffering and temptations, which are afterwards discovered by his neighbor, a botanist,—the supposed writer of the poem,—who after the pastor's decease visits his dwelling. The story begins with a picture of Jocelyn at sixteen, a village youth of humble but respectable parentage. Morning and evening scenes of village life are graphically depicted, and the episodes of youthful love among the lads and maidens, in which Jocelyn, destined as he is for the priesthood, feels that he has no rightful share. To provide for a suitable dowry in marriage for his sister, he has vowed himself to the Church. War breaking out, and the lives of the clergy being threatened, Jocelyn finds refuge among the solitudes of the Alps. There he meets an old man accompanied by a boy who as refugees are passing near his cave, pursued by soldiers. In the attack which follows, the old man is killed, and Jocelyn takes the boy into his cave. They enjoy a delightful companionship as brothers under the pure and sublime influences of the Alpine home. At length an accident reveals to Jocelyn that his orphan protégé and friend is a maiden, who had disguised herself in flight in male attire, and since had maintained the deception out of reverence for the priestly vows of her protector. The friendship of the two companions becoming now an avowed love, Jocelyn seeks his bishop for advice as to his duty, and is directed to renounce his passion as unlawful, and to be separated from Laurence, the object of his love. Laurence goes to Paris, where years afterwards Jocelyn finds her married, but unworthily, and leading a gay but miserable life. He returns to his mountain home to find solace in his severe round of duty. Called later to minister to a dying traveler on the pass to Italy, he discovers her to be his Laurence, who in breathing her last tells of her never-dying love for him, and bequeathes to him all her fortune, and the prayer that her body may be buried near the scene of their mountain-home ref-

uge. With the execution of this wish the story closes. There are passages of tender emotion and deep piety in the poem that recall 'St. Augustine' and the 'Imitation'; and a pure and lofty moral atmosphere pervades the whole narrative.

Quintus Claudius, by Ernst Eckstein. (Translated from the German by Clara Bell.) This story, which appeared originally in 1881, is 'A Romance of Imperial Rome' during the first century. The work was first suggested to the author's mind as he stood amid the shadows of the Colosseum; and the earlier scenes are largely laid in the palaces and temples that lie in ruins near by this spot. The central motive of the book is the gradual conversion to Christianity of Quintus Claudius, son of Titus Claudius, priest of Jupiter Capitoline; his avowal of the same, and the consequences that flow from it to himself, his family, and his promised wife, Cornelia. The time of the story is 95 A. D. at the close of the gloomy reign of Domitian; and the book ends with that Emperor's assassination and the installation of Nerva and Trajan. Cornelia, though not a Christian herself, claims to be one, that she may share her lover's fate; and they are exposed together in the arena, where Quintus kills a lion and obtains a temporary reprieve. The death of Domitian releases and saves them. Much of the book is taken up with the love of the Empress Domitia for Claudius. Repulsed by him, she plots against him, or in his favor, as her mood changes. The various other characters in the complicated plan of the book are involved in ceaseless plotting and counter-plotting, either for love or ambition, including the political conspiracy which finally destroys the tyrant and saves Quintus and Cornelia. The chief interest in the story lies in the conflict it reveals between the corruption and decay of the Old Roman society and religion, and the fresh vigor of the new faith, as it appears in the ranks of the humble and despised. The local coloring is excellent; and the ample footnotes explain minutely a thousand details which are ingeniously woven into the text. The author has fulfilled a difficult task with taste and discretion, and has given a vivid glimpse of Rome at the opening

of the Christian Era. The book has enjoyed a wide popularity.

In the Year of Jubilee, by George Gissing. (1895.) Mr. Gissing's realism is relentless; and his tale of middle-class philistinism would be unbearable were it not also the story of the growth of a soul through suffering. Nancy Lord, the heroine, daughter of a piano-dealer in a small way, has in her the elements of strength which under other circumstances would have made her silent and rigid father great. Her youth is full of mistakes, the tests of life are all too severe for her, and she seems to have met total defeat before her "fighting soul" sets itself to win. Perhaps it is not a very great victory to turn a foolish and compulsory marriage into a calm and comfortable *modus vivendi*. But it is great to her. Besides the vivid and headlong Nancy, and her faithful friend and servant Mary Woodruffe, there is hardly a personage in the book whose acquaintance the reader would voluntarily make. Even the hero, a gentleman by birth and tradition, seems rather a plated article than "the real thing," though he shows signs of grace as the story ends. All the women are sordid, mean, half-educated under a process which is mentally superficial and morally non-existent. The men are petty, or vulgar, or both. Apparently both men and women, typical as they are, and carefully studied, are meant to show the mischief that may be done by imposing on the commonest mentality a system of instruction fit only for brains with inherited tendencies towards culture. Yet the book is not a problem work. It is a picture of the cheaper commercial London and the race it develops; and it is so interesting a human document that the expostulating reader is forced to go on to the end.

Middle Greyness, by A. J. Dawson. (1897.) Henry Manton Darley, "unable to tone down to middle greyness the mad hunger of his passionate nature," has broken his wife's heart and dragged himself down to ruin by a "black streak" of dissipation in his blood. A rich cousin, James Cummings, having a daughter but no sons, offers to bring up Darley's two boys, Robert and William, and start them in life, guaranteeing a splendid career to the most

able,—provided that Darley shall efface himself forever, on pain of forfeiting the compact. Darley, under the name of Crawford, buries himself in the Australian bush for seventeen years. A chance newspaper reference to Robert, his eldest, as the leading man at Oxford, inspires a yearning to see and judge of his sons; and he makes a hasty trip incognito to England for the purpose, returning, however, unenlightened as to their characters. The sons graduate in due course: Robert brilliant and energetic, but erratic and showing symptoms of the "black streak"; while William has the artistic temperament, dreamy and unpractical. Their cousin Charlotte, nicknamed "Trottie," regards them as her brothers, but gradually develops a closer feeling for William. Robert enters Parliament with much éclat, but soon the "black streak" reappears, fostered by Robert's evil genius, Rollo Croft, a dissolute artist. Darley returns again to England to watch over Robert, and becomes his secretary, assuming the name of Crossland. He endeavors to break the Croft connection, but is dismissed for his pains; and Robert breaks down intoxicated at a Parliamentary crisis, loses his seat, and is disinherited by Cummings. William meanwhile has also been disowned for refusing to enter his uncle's business, and earns a precarious living by doing newspaper work. He meets Darley accidentally, and keeps him for a few days, when the latter again returns to Australia, leaving with William his address as "Crawford." Robert discovers his father's whereabouts, seeks him out, is thrown from his horse when intoxicated, and dies recognizing him as "Crossland—secretary—father." William also visits Crawford, and is encouraged by him to return and write the book that is in him; which he does. The book succeeds, his position in literature is assured, he is taken into favor by Cummings, and marries "Trottie." He telegraphs his success to Crawford, whom he never knows to be his father, and who sums up the life-stories:—"Robert is dead with the black streak all through him, and Will is white and strong; and I—I am nothing." The book presents vivid pictures and strong contrasts, from the wild scenery and bush life in Australia to the social and political luxury and refinement of England. The keynote of the action is the struggle of

Darley to secure for his sons the "middle greyness," as between his own disastrous "black streak" and the strong living "white" derived from their pure mother.

Steven Lawrence, Yeoman, by Mrs. Annie Edwards. (1867.) Katharine Fane, rich, beautiful, good, engaged to Lord Petres; and Dora Fane, poor, frivolous, and heartless,—are cousins. Dora sends Katharine's picture to Steven Lawrence, in Mexico, as her own. He falls in love with it, returns to England, discovers his mistake, but is beguiled by Dora into marrying her. They are not happy. Dora persuades him to take her to Paris, where she leads a life of frivolity. Katharine, who loves Steven, though she will not admit it, is his friend, now as ever. She goes to his aid, and fancying him a prey to evil companions, sends him to England. He returns unexpectedly, finds his wife at a ball in a costume he had forbidden her wearing, and casts her off; she elopes, Katharine follows and brings her back. Steven declines to receive her; Katharine takes her to London, where she dies, frivolous to the last. A few days before the time set for her marriage to Lord Petres, Katharine hears that Steven has been thrown from his horse and is dying. She hastens to his beside, breaks her engagement—and he recovers. He prepares to sell out and go back to Mexico; but Katharine stoops to conquer, begs him not to leave her, and wins the happiness of her life. It is an entertaining story, of the common modern English type.

King Rene's Daughter: A Danish lyrical drama, by Henrik Hertz. (Translation by Theodore Martin: 1849.) The seven scenes of this drama are located in Provence, in the valley of Vaucluse, in the middle of the fifteenth century. The chief characters are King René of Provence, and his daughter Iolanthe, rendered blind by an accident in early infancy, but raised in ignorance of this deficiency to her sixteenth year, when by the skill of her Moorish physician she is to be restored to sight. Plighted in marriage by her father to Count Tristan of Vaudemont, for state reasons, without love, the two destined partners have never met; and the count on arriving at manhood repudiates the forced contract. Wandering with his

fellow troubadours through the valley of Vaucluse, he comes by accident upon the secluded garden and villa where King René had kept his daughter in confinement under the care of the faithful Bertrand and Martha. The count, entering while Iolanthe is sleeping under the spell of the Moorish physician, and ignorant that she is the king's daughter, is ravished by her beauty, and lifts the amulet from her breast, at which she awakes. He first reveals to her the secret of her blindness, and declares his love. Surprised by the arrival of the king, he renounces his engagement with his daughter, and thereby his inheritance of a kingdom, that he may marry this beautiful stranger. The Moor appears, declaring the time and the conditions fulfilled for Iolanthe's restoration. Iolanthe comes forth seeing, and is owned by the king as his daughter, and the count as his bride. The whole transaction is between noonday and sunset, and takes place in the rose garden of Iolanthe's villa. The deep psychological motive of the play lies in the fact of the soul's vision independent of the physical sight, and of the inflowing of the soul's vision into the sense rather than the reverse, as the principle of seeing. Ebn Jahia, the Moor, teaches thus:—

"You deem, belike, our sense of vision rests
Within the eye; yet it is but a means.
From the soul's depths the power of vision
flows. . . .

Iolanthe must be conscious of her state,
Her inward eye must first be opened ere
The light can pour upon the outward sense.
A want must be developed in her soul:
A feeling that anticipates the light."

The coming of the count, and the love inspired in Iolanthe by the sound of his voice and the touch of his hand, creates the necessary discontent:—

"Deep in the soul a yearning must arise
For a contentment which it strives to win."

The interview between Iolanthe and the count and his companion is partly in interchanged songs after the Minnesingers' manner. The construction of the drama is highly artistic, and the work is of rare and unique beauty. The play was performed with success at the Strand Theatre, London, in 1849.

Tenants of Malory, The, by J. Sheridan Le Fanu. (1867.) This story opens in the little Welsh town of Cardyllian. The hero is Cleve Verney,

who falls in love with Margaret Fanshawe, the daughter of Sir Booth Fanshawe, who, in ignorance of his landlord's identity, is hiding from his creditors at Malory, part of the estate of Lord Verney,—Arthur's uncle,—who has brought Sir Booth to ruin. The two families hate each other. Arthur Verney marries Margaret Fanshawe secretly in France, to which country Sir Booth has departed. His uncle Lord Verney wishes him to marry a lady of rank; and he, being ambitious and knowing that his prospects will be at an end if his marriage is known, procrastinates. A son is born to him, but this only adds to his embarrassment. He hears that Lord Verney himself has decided to marry the lady intended for him; and he contemplates bigamy, in order to forestall his uncle. He is saved from this crime by Lord Verney's sudden illness, and the return of the former Lord Verney, who was supposed to have died in Turkey. Mrs. Arthur Verney eventually pines away and dies neglected in Italy; while the hopes of the Verney family are dashed to the ground by the fact that Tom Sedley, a genial open-hearted young fellow, turns out to be the legitimate son of the former Lord Verney, and succeeds to the title and estates, much to the advantage of all concerned. A large part of the book is devoted to the intrigue of a firm of Jews, who, with a solicitor named Larkin, endeavor to make money out of Lord Verney in connection with the supposed death of the brother.

The story has the open moral that ambition dulls the moral sensibilities of man, and that deception leads into difficulties.

Maid of Sker, The, by Richard D. Blackmore, carries one through the last twenty years of the eighteenth century in England and Wales. "Fisherman Davy" Llewellyn, longshore sailor, and later, one of Lord Nelson's very bravest "own,"—while fishing along the shores of Bristol Channel and Swansea Bay, finds in a drifting boat, which is carried by the seas into Pool Tavan, a wee two-year-old child asleep,—the Maid of Sker. "Born to grace," and very beautiful too, is this "waif of the sea," first known as "Bardie," then Andalusia; and last proved, by the true Bampfylde peculiarity of thumbs, to be Bertha, the

long-lost daughter of that aristocratic family. Brave Commander Rodney Bluet's proud relations do not therefore object to his marriage with the heroine. The old veteran's description of naval engagements, and his quaint views of "the quality" (the story is a first-person narrative throughout), makes it intensely dramatic. The death and disinterment of "Black Evan's" five sons, smothered in a sand-storm; the villainy of giant Parson Chowne, and his savage death from hydrophobia; and the honest love of the narrator for Lady Isabel Carey, are prominent factors in the development of the plot. It is to the latter that old Davy, describing "the unpleasantness of hanging," remarks, "I had helped, myself, to run nine good men up at the yard-arm. And a fine thing for their souls, no doubt, to stop them from more mischief, and let them go up while the Lord might think that other men had injured them In another place he is made to admit, "If my equal insults me, I knock him down; if my officer does it, I knock under . . ." These illustrations show something of the drollery of much of Blackmore's writing.

Story of a Bad Boy, The, by Thomas Bailey Aldrich, (1870,) is a fresh, humorous story, that has long been popular with children of all ages. Its opening sentences tend to explain the dubious title: "This is the story of a bad boy. Well, not such a very bad, but a pretty bad boy; and I ought to know, for I am, or was, that boy myself. . . . I call my story the story of a bad boy, partly to distinguish myself from those faultless young gentlemen who generally figure in narratives of this kind, and partly because I was *not* a cherub. . . . In short, I was a real human boy, such as you may meet anywhere in New England; and no more like the impossible boy in a story-book than a sound orange is like one that has been sucked dry." The story is autobiographical in so far as suited the author's purpose. Rivermouth, where the so-called bad boy of the story was born and brought up, after spending a few of his earliest years in New Orleans, stands for Portsmouth, New Hampshire; just as his name, Tom Bailey, stands as a part, not even disguised, of the author's own. Tom Bailey's temperament and appetites were

wholesome; his boyish pranks were never vicious or mean, though he frankly "didn't want to be an angel," and didn't think the missionary tracts presented to him by the Rev. Wibird Hawkins were half so nice as Robinson Crusoe, and didn't send his "little pocket-money to the natives of the Feejee Islands, but spent it royally in peppermint drops and taffy-candy." The author, disgusted with the goody-goody little hypocrite of an earlier moral tale, created this boy of flesh and blood, to displace the moribund hero of "Sandford and Merton"; though, as Mr. Aldrich has since remarked, "the title may have frightened off a few careful friends who would have found nothing serious to condemn in the book itself." The story has been translated into French, German, Spanish, Danish, Swedish, and Dutch. An illustrated edition appeared in 1895.

Adventures of Mr. Obadiah Oldbuck, The, by Rudolphe Töpffer. This series of 184 comic drawings, illustrating the wonderful exploits of Obadiah Oldbuck in search of a sweetheart, with text explaining each sketch, first appeared in French in 1839, under the title of 'M. Vieuxbois,' and is the first of a series of like sketches illustrating other stories. The work won for its author high praise, and was originally drawn for the amusement of his young pupils. Obadiah, in despair at not having received an answer from his sweetheart, determines on suicide; but the sword luckily passes under his arm. For forty-eight hours he believes himself dead, but returns to life exhausted by hunger. He tries to hang himself, but the rope is too long. He fights with a rival, and after vanquishing him is accepted by his sweetheart. He is arrested for hilarity, and the match is off. He drinks hemlock, but is restored to life. He becomes a monk, but escapes; and finding a favorable letter from his sweetheart, elopes with her. He is recaptured by the monks, and throws himself from a window; but his life is saved by the index of a sun-dial. He escapes, and is to be married, but is late and finds neither parents nor bride; throws himself into a canal, but is fished out for his wedding clothes. He is buried, and dug up by birds of prey, and frightens his heirs, who have him arrested, and he is sentenced to a year's imprisonment. He

escapes, and, finding himself on a roof, lets his dog down a chimney to sound it. The dog lands in the fireplace of his sweetheart's house, and she embraces the dog. Obadiah pulls and hauls up his sweetheart and her father and mother. Just as they reach the top of the chimney, the rope breaks and Obadiah falls, but is saved by falling into a street lamp. After many other ludicrous adventures he is married to his lady-love.

My Arctic Journal, by Josephine Diebitsch-Peary. In 'My Arctic Journal,' Mrs. Peary describes her experiences as a member of an exploring expedition sent out by the Philadelphia Academy of Natural Sciences. Besides her husband (the commander), Lieutenant Robert E. Peary, U. S. N., there were five other men in the party. These were Dr. F. A. Cook, Messrs. Langdon Gibson, Eivind Astrup, John T. Verhoef, and Michael Matthew Henson, Mr. Peary's colored attendant. The steam whaler Kite, in which they sailed, left New York June 6, 1891, and returning, reached Philadelphia September 24, 1892.

In her journal, which covers the whole of this period, Mrs. Peary not only records the ordinary events of each day, but gives many valuable accounts of the scenery of Greenland and of the habit of the Eskimos whom they met. She gathered eider-down; shot wild ducks; cooked the meals for the party; cut out new garments, and showed the native women how to sew them; took care of her husband's broken leg, and nursed others when ill; and patiently bore whatever discomfort came to her. The expedition accomplished several of the objects which it had in view,—proving, for example, that Greenland is an island, discovering the ice-free land masses to the north of Greenland, and delineating the northward extension of the great Greenland ice-cape. After twelve months on the shores of McCormick Bay, the party set out on the return in company with the relief expedition led by Professor Heilprin, in good health and spirits. Mrs. Peary was as cheerful as the others, and the one cloud on the homeward journey was the mysterious disappearance of Verhoef.

Mrs. Peary's 'Journal' is written in pleasant style, and in two ways has a definite value. First, it shows that the

terrors of an Arctic winter, even in the neighborhood of latitude 78°, have been greatly magnified; and second, it adds much important information to our stock of ethnological knowledge.

To her published journal Mrs. Peary has added a chapter giving her impressions of Greenland when she revisited it in the summer of 1893.

Pictures of Travel, by Heinrich Heine.

(1826.) The appearance of the first book of these sketches of travel marked an epoch in the development of German literature. It was read with avidity by the public, and so strong was its influence that it gave the first serious check to a prevailing tendency in the world of letters,—the romantic tendency. The power of the Romantic School was broken by the vivid realism of Heine's 'Hartz-Journey.' The keen observation of the great lyrst and satirist, his brilliant searching criticisms of men and institutions, his stinging sarcasms poured out on existing conditions, were entirely opposed to the spirit of Romanticism; and the work marked if it did not initiate the reaction from that school.

Its author attained at once, upon its appearance, to almost as wide-spread a recognition as he was ever to reach among his countrymen. And indeed these prose pictures from the Hartz region are peculiarly illustrative of the many-sided nature and genius of Heine, who was at once a master of polemic prose and a lyrst of unsurpassed melody, a robust humorist, and a merciless satirist. The brilliancy and the bitterness, the sweetness and the mockery, of his strange nature, are all brought into play in this, his first prose work of significance.

Descriptions of nature, vivid pictures of the social and political aspects of the country, bitter polemics against certain of the Romanticists, especially Platen, sudden flashes of a wit always keen but not always delicate, are woven together in a style unfailingly brilliant. Interspersed with the prose are a few fugitive lyrics; among them some of the most exquisite of the songs of Heine.

Madame Roland is a biographical study by Ida M. Tarbell. (1869.) Having had access to much theretofore unpublished material, the author has presented the characters of M. and Madame Roland, Buzot, Louis XVI., and

others, in strong new light. There is everywhere evidence of the most painstaking research, and broad knowledge of the genius and characters of the Revolution; while many passages exhibit a fine appreciation of the remarkable subject of the study, which is wholly admirable. The presentation of the material regarding Mademoiselle Philion's relations with M. Roland, and their subsequent marriage, and the story of her efforts at title-hunting, are particularly new. The pictures throughout are vigorous and fascinating, and the work is by many regarded as the most satisfying presentation of the subject which has yet appeared.

My Novel; OR, VARIETIES IN ENGLISH LIFE, by Sir Edward Bulwer-Lytton. This novel presents an intimate and faithful picture of the English life of Bulwer's day. The scenes are laid partly in the village of Hazeldean, where a number of the characters are first introduced, and partly in London. Among the types of Englishmen and foreigners presented are Squire Hazeldean; Parson Dale, a simple Church of England clergyman; Audley Egerton, a politician of fame; Baron Levy, a money-lender; Harley, Lord L'Estrange, who is perhaps the hero of the book; Leonard Fairfield, a poet; and Dr. Riccabocca, a political exile, who is really an Italian Duke. As a picture of English life in the first half of the century, 'My Novel' is remarkable for its realism. It is perhaps the strongest of Bulwer's novels in its breadth of view, and in its delineation of many varieties of character.

The History of Jonathan Wild the Great, by Henry Fielding. A satirical portraiture, written by the author at the time of his retirement from play-writing, 1742, owing to the prohibition of his plays by the Lord Chamberlain because of satirical allusions to persons of quality. At this time the writer, who was of noble descent and had been raised in affluence, was reduced to the hardships of poverty and the persecutions of many literary and social enemies; to actual suffering was added that of the extreme illness of his wife. His resentment at the disordered social conditions of the time, when merit was allowed to suffer and be laughed at, while dullness and vulgarity were worshiped in the highest circles, found vent in the three

volumes of 'Miscellanies' published in 1743, the last of which contained the 'History of Jonathan Wild the Great.' Thus the work has its place between 'Joseph Andrews,' published in 1742, and the group of 'Tom Jones' (1749), and 'Amelia' (1751).

'Jonathan Wild' portrays the life of a dissolute rake, and of his low-lived companions, male and female, in unrestrained and often revolting frankness. The hero, the embodiment of the "greatness" that is measured by success in crime and wickedness, is of descent more ancient than the Conqueror, his ancestor having come in with Hengist himself. Brought to London a youth, he is thrown in with a French Count La Ruse, of whom he learns the gambler's art so skillfully that the count himself soon falls victim to it. Conspiring with Bagshot and a gang of scoundrels and villains, he persecutes the innocent Heartfree and his family even to having them committed to prison. During the imprisonment Mrs. Heartfree tells the long tale of her adventures at sea, whither she had been allureed by Wild after having her husband lodged in prison. Wild is married to Letitia Snap, a match with himself in deceit and vileness. They all are brought up at last in prison, and most of the characters come to the gallows. The visit of the ordinary of the prison to Wild, and their interview on the night before Wild's execution, is a sharp satire on the "consolations of religion" as afforded in that day. Between the chapters there are discourses on "greatness" as exhibited in its successive stages in the progress of Wild's villainy.

FRIENDSHIP THE MASTER-PASSION; OR,
THE NATURE AND HISTORY OF
FRIENDSHIP, AND ITS PLACE AS A FORCE
IN THE WORLD, by H. Clay Trumbull, deals, as the title declares, with the nature and scope of friendship, and with friendship as it has its place in history. The author treats his subject as if thoroughly under its fascination, less therefore from its scholarly or psychological than from its emotional aspect. His own ideal of it is high, noble, utterly unselfish. His emphasis is continually on its renunciations and its sacrifices, rather than on its fruits. He writes as one in love with love, yet without a tinge of sentimentality. In the historical section he reviews the famous

friendships of the world, as proving the reality of his ideals. While wholly satisfactory as a work of sentiment, the book throws little light upon the hidden springs of passionate attachment between women and women, or men and men. The subtle psychology of friendship lacks still the investigation of science.

Woodstock, by Sir Walter Scott. (1826.) 'Woodstock' is an English historical novel of the time of Cromwell; the events occurring in the year 1652, immediately after the battle of Worcester. The scene is laid chiefly in the Royal Park and Manor of Woodstock,—"Fair Rosamond's bower." In addition to King Charles II., disguised as Louis Kerneguy, a Scotch page, the leading personages are Sir Henry Lee, the royal ranger of the Park; his son Albert, a royalist colonel; his daughter Alice; and Colonel Markham Everard, who is high in favor with Cromwell. The Lees and Everards have been intimate friends before the war separated them politically; and Markham and Alice are lovers. Other principal actors are Roger Wildrake, a dissipated but brave and loyal Cavalier; Joceline Joliffe the under-keeper, and his pretty sweetheart Phoebe Mayflower; and Joseph (miscalled "Trusty") Tomkins, a Cromwellite soldier and spy. The story opens with service of a warrant by Tomkins upon Sir Henry Lee, ordering him to surrender the Park Lodge to a Parliamentary Commission, charged with sequestering the property. Colonel Everard sends Wildrake to Cromwell, and procures the revocation of the order. Dr. Rochecliffe, a scheming royalist, is in hiding in the secret passages with which the Lodge is honeycombed, and terrifies the commissioners with nocturnal noises and other annoyances, which they believe to be the work of the Devil; and they gladly withdraw. Colonel Albert Lee arrives with Charles disguised as his page; and Alice's loyal devotion to the King, coupled with the gift of a ring from him, arouses Everard's jealousy. He challenges his Majesty; the duel is prevented by Alice, but in such a manner as further to inflame Everard and confirm his suspicions. To save Alice's honor and happiness, the King avows his identity, throwing himself upon the honor of Everard, who accepts the trust

Tomkins is soon after killed by Joliffe for undue familiarity with Phœbe; but has already made reports which bring Cromwell to the spot with a detachment of soldiers. The King and Albert exchange clothes, and the former escapes, leaving Albert to simulate him. Cromwell besieges and storms the Lodge and captures Albert, but the delay has saved King Charles. Cromwell is furious at the successful deception, but finally relents, and releases Albert, who goes abroad, where he subsequently dies in battle. Everard and Alice are married. The book ends with a sort of epilogue, in which Sir Henry, old in years and honors, presents himself at the triumphal progress of Charles at the Restoration, eight years later; he is recognized and affectionately greeted by the King, and passes away in the shock of his loyal joy, murmuring "*Nunc dimittis.*"

Prue and I, by George William Curtis.

These charming papers were published in 1856; and have been popular ever since, as the subject is of perennial interest, while the treatment is in the author's happiest vein. They are a series of sketches or meditations showing the enjoyment to be derived from even the most commonplace existence. The spires and pinnacles of the sunset sky belong to every man; and in the fair realm of Fantasie all may wander at will. The papers are supposed to be written by an old bookkeeper, who strolls down the street at dinner-time, and without envy watches the diners-out. His fancy enables him to dine without embarrassment at the most select tables, and to enjoy the charming conversation of the beautiful Aurelia. He owns many castles in Spain, where he can summon a goodly company, Jephthah's daughter and the Chevalier Bayard, fair Rosamond and Dean Swift,—the whole train of dear and familiar spirits. He goes for a voyage on the Flying Dutchman, and finds on board all who have spent their lives on useless quests,—Ponce de Leon, and the old Alchemist. He gives us the pleasant dreams and memories roused by the sea in those who love it, and tells the simple, pathetic history of 'Our Cousin the Curate.' He also lets his deputy bookkeeper Titbottom tell the story of the strange spectacles, which show a man as he is in his nature,—a wisp of straw, a dollar bill, a calm lake.

Once the owner was in love, and, looking through his spectacles at the girl he adored, he beheld—himself. But whatever the suggestive and genial old book-keeper is thinking or relating, his heart is full of his Prue; from beginning to end it is always "Prue and I."

Wrecker, The, by Robert Louis Stevenson, was written in collaboration with his stepson, Lloyd Osborne, when the author was a little over forty, and published in 1891-92. It is one of the best of Stevenson's adventure stories, and full of exciting incident, quick action, and vivid characterization. The scene is modern, and shifts from land to sea. Preliminary chapters depict student life in Paris; but the main story begins in San Francisco, with the purchase of the wrecked ship Flying Scud by Loudon Dodd and Jim Pinkerton, and with their voyage in quest of its supposed treasure. No treasure, but a ghastly tragedy, is revealed as the tale goes on. The Flying Scud has been sunk and her name changed, in order to hide a wholesale murder, while her crew have assumed the names of the doomed men for the same reason. The unraveling of the dark mystery is most ingeniously conducted, and the sea life and the pirate spirit are indicated with gusto and vigor. So cunningly is the plot constructed that not until the very end is the key furnished. The characters of several of the seamy mariners, and especially that of Pinkerton, a typical western American with no end of energy and brass, are capitalily drawn.

Mr. Isaacs, Marion Crawford's first, and in some respects his greatest novel, is a study of the development of a man's higher nature through a woman. Mr. Isaacs, an exquisite instrument for another soul to play upon, is a high-bred Persian whose real name is Abdul Hafizben-Isâk. He is of a dreamy, spiritual nature, of a disposition lacking but one of the patents to nobility—reverence for women. As a professed Mussulman he is married to three wives, whom he regards with kindly contemptuous tolerance. The first person to suggest to him that women may have souls is Paul Griggs, the man who tells the story. He meets the beautiful Persian in Simla, India, becomes in a day his friend and confidant by virtue of some

mysterious spiritual attraction. The lesson inculcated by Griggs is soon to be learned by Isaacs. He meets and loves a beautiful, noble Englishwoman, a Miss Westonhaugh. Each day draws him nearer to her; each day reveals to him the infinite as expressed in her fair soul. She returns the love of the mystical, beautiful Persian. The last test of the spirituality of his passion is her death. From her death-bed he goes forth with his face to the stars. "Think of me," he says, "not as mourning the departed day, but as watching longingly for the first faint dawn of the day eternal. Above all, think of me not as alone, but as wedded for all ages to her who has gone before me."

Letters of Madame de Sevigne, The, first published about thirty years after her death at La Haye in 1676, compose the most famous correspondence of the seventeenth century. Contained in fourteen stout volumes, their copiousness alone implies an atmosphere of leisure. Most of the letters were written to her only daughter, after that young lady married and went to her husband's estates in southern France. Here are the lively records of her daily interests and occupations at the Hôtel Carnavalet in Paris, at Livry, or at her country seat, 'Les Rochers,' in Brittany. She is now a financier, cramping her income to meet the reckless obligations of her son; now a fervent devotee, working altar-cloths with her own hands, and ardently in sympathy with the school of Port Royal and the Jansenists; now a noted beauty at court or a brilliant wit among the "precious ones" at the Hôtel de Rambouillet; at all times a fine lady, resourceful, gracious, captivating. Her affection for her daughter vents itself in a thousand reiterations of her desire to have her again at Paris; while passages of delightful gossip, always amusing, often pathetic, crowd the pages. Among her other correspondents, Madame de Sévigné reckoned the Duc de Rochefoucauld and the famous literary twins, Madame de La Fayette and Madame de Scudéry, all of them her intimate friends. Essentially intellectual, familiar with Quintilian, Tacitus, and St. Augustine, she greatly admired Corneille, while she merely tolerated Racine, whose pathos left her unmoved. Yet so vivid was her imagination that where she could not

feel, she divined; and her literary judgments are thoroughly appreciative. This imaginative force in a naturally reserved temperament gives an extraordinary value to the pictures which she has drawn of the society of her time, admirably faithful to all its aspects and employments in the country, the domestic circle, at the play, at the court, in the undertaking of momentous social and political reforms. The literary charm and vivacity of the letters, where she lets the pen "gallop away with the bridle on its neck," make them classic in a literature rich in famous letters.

Saint-Simon, *The Memoirs of the Duke of*, long suppressed by government, did not appear until 1829, three-quarters of a century after the author's death, although immediately after the French Revolution they began to be published in a fragmentary way. The reason for this delay is that they contain so many details not flattering to the Bourbon family, whose pride sustained a severe blow upon the publication of the memoirs.

The present English version, which began publication in 1857, is an abridgment rather than a close translation, by Boyle St. John; for the original memoirs would fill about twenty-five volumes, so great was their author's fidelity to detail. The memoirs present a panoramic view, highly finished as to the minutest detail, of the court of Louis XIV. of France during the last twenty years of his reign, and also of the Regency.

Neither a great soldier nor an eminent statesman, St.-Simon was yet fitted to be a court gossip of no mean ability, and certainly of marvelous pertinacity. His intimacy with those picturesque characters which people his age, and his own part in the intrigues which were constantly afoot, enable him to detail much varied and curious information; for he records every circumstance of court life, whether serious or trivial, down to 1723, when his own days as a courtier ended. Although a strong believer in kingly power, St.-Simon does not hesitate to characterize Louis XIV. as a weak and ineffectual monarch; and Madame de Maintenon, with the other important actors in the dramatic scenes of the age, he sets forth in clear and powerful light.

Versatile, strongly antagonistic towards the new social order, keenly observant

of smallest movements, and profoundly analytic of hidden causes, the author presents a most remarkable series of political memoirs.

A Short History of the English People, by John Richard Green (1874), is perhaps the most popular history of England ever written. At the same time it is notable for the breadth and thoroughness of its scholarship. The author had consulted a vast number of sources, and collected his material at first hand. The synthetic process of fusing it into a highly vitalized continuous narrative he performed with wonderful skill, sympathy, and acumen. The period covered is from the earliest times to the ministry of Disraeli in 1874. The distinction of this great work is that it is really a history of a people, and of their evolution into a nation. It is not primarily a record of wars and of the intrigues of courts, but of the development of the important middle class, the rank and file of the nation. The 'History of the English People,' in four volumes (1877-80), is an amplification of the earlier work.

Russia, by D. Mackenzie Wallace. (1877.) One of the most notable books on the country, people, and institutions of the Russian empire. The writer went to St. Petersburg in March 1870, and remained nearly six years, thoroughly exploring the country and collecting information from the local authorities, landed proprietors, merchants, priests, and peasantry. In large part the special value of the work, which is very great, is due to the extent to which Russians of all classes most liberally assisted the author. With enough of general history to enable the reader to understand the influences of the past, the work is an admirable portrayal of the existing conditions in Russia, and the present prospects of development.

Carthage and the Carthaginians, by R. Bosworth Smith. (1878.) This book aims to give a picture of ancient Carthage, and of her two greatest citizens, Hamilcar and Hannibal; while a chapter on Carthage as it is to-day is appended. Its author, assistant master at Harrow and formerly an Oxford Fellow, has made a careful study of all the materials that have come down to us on the subject. Scholar-

ship, personal observations made on several visits to the spot, and excellence of style, unite to make the book instructive and interesting. The characterization is distinct and forcible, the battle scenes are vivid. That the best results came of the rivalry of Carthage with Rome, the author perceives. He regards Hannibal as "the foremost general of all time"; and asserts that a sufficient answer to the question why was it not best for him to march at once on Rome after the battle of Cannæ, is the fact that he did not do so. Of Scipio Africanus, Hannibal's great rival, though the historian calls him "one of the greatest of Roman heroes," he asserts that he was "only three parts a Roman," lacking genuine Roman respect for law and authority, and possessing an alien strain of Greek culture. More space is given proportionately to the First Punic War than is usual; the author's reason for doing so being that, in his opinion, it throws more light on the energies and character of the Carthaginians as a whole than does the second: "The Second Punic War brings Hannibal before us; the First, the State which produced him."

Hero Carthew; or, The Prescotts of Pamphillon, by Louisa Parr. This is a new light on an old scene, the old scene which never becomes wearisome so long as Love stands in the foreground. Hero is the idol of the quaint village folk of Mallett; and when it is rumored that Sir Stephen Prescott, who has dropped from the clouds to look after his long-forgotten estate, is "keepin' company" with her, their satisfaction is unbounded, and expressed with the untutored enthusiasm of the ignorant. Sir Stephen has a cousin, Katherine Labouchere, to whom he has played cavalier in his youth; his devotion being considered so iron-bound that she has ventured to marry an old man for his money; trusting, after his death, to resume her relations with Sir Stephen, and release his estates from mortgage,—a rôle of continued insult to his manhood which Sir Stephen courteously declines to play. Hero also has a past in the form of Leo Despard, living under the cloud of a mysterious parentage and the open glare of village distrust and dislike, to whom she is secretly

engaged. Fate cuts the Gordian knot of their difficulties with the shears of time and circumstance. Leo is discovered to be the rightful heir of Pamphilion; and Stephen, "Sir" no longer, shorn of his glory, is rewarded by the love of Hero, who with a woman's privilege changes her mind, preferring the "kind heart" to the "coronet," and the "simple faith" to the Prescott grandeur.

Story of Carthage, *The*, by Alfred J. Church, with the collaboration of Arthur Gilman, is one of the "Stories of the Nations" series, and was published in 1886.

This historical study of a nation, concerning whose history the authentic materials are comparatively meagre, is a picturesque and graphic presentation in story form. The historic episodes are set forth with a view to their philosophical relation, and the great characters seem actually to live, speak, and act. Adequate recognition is accorded to the myths which cluster about the nation's early life, while from them authentic history is carefully distinguished so far as may be.

The Punic Wars are clearly and stirringly described, and the characters and deeds of Dionysius, Hamilcar Barca, Hannibal, Regulus, and the Scipios, treated with fullness and fine discrimination; while the customs of the people are made the subjects of felicitous and interesting sketches. The entire "story" is at once readable and reliable.

Signs and Seasons, by John Burroughs. This pleasing book of nature-studies was first published in 1886, and consists of thirteen essays. The first, entitled "A Sharp Lookout," treats of the signs of the weather and many other curious discoveries which the keen observations of the author have brought to light. He says: "One must always cross-question Nature if he would get at the truth, and he will not get at it then unless he questions with skill. Most persons are unreliable observers because they put only leading questions, or vague questions. . . . Nature will not be cornered, yet she does many things in a corner and surreptitiously. She is all things to all men; she has whole truths, half truths, and quarter truths, if not still smaller fractions. One secret of success in observing Nature is capacity to take a hint. It is not so much what we see

as what the thing seen suggests. We all see about the same: to one it means much, to another little." The author is not one of those who preaches what he does not practice, and he gives the reader the result of his studies: the signs of the weather, the shape and position of plants and flowers, the habits of animals, birds, and bees, with apt quotations from other authors showing their opinions on the same subjects. One cannot read this book without wondering how he could possibly have passed so many things without noticing them; and the next walk in the woods will be taken with greater pleasure, because of the curiosity awakened by the author's observations. The other essays are entitled: "A Spray of Pine," "Hard Fare," "The Tragedies of the Nests," "A Taste of Maine Birch," "Winter Neighbors," "A Salt Breeze," "A Spring Relish," "A River View," "Bird Enemies," "Phases of Farm Life," and "Roof-Tree."

Strange Story, *A*, a novel by Bulwer-Lytton, deals with that order of occult phenomena which includes mesmerism, hypnotism, clairvoyance, and ghost-seeing. The story is told by one Dr. Fenwick. His professional rival in the town in which he settles is a Dr. Lloyd. He comes into direct opposition to him when the latter becomes a disciple of Mesmer, and seeks to heal the sick by mesmeric influence. Fenwick directs a vigorous pamphlet against Lloyd's pretensions, treating the whole matter as child's-play, beneath the notice of science. On his death-bed Lloyd sends for Fenwick, accuses him of having ruined him by his attacks, and intimates that he will be forced to acknowledge the existence of supernatural forces. The narrative that follows relates the fulfillment of Lloyd's dying threat. Curious occurrences force Fenwick into the consideration of occult phenomena. He becomes at last a believer in the existence and power of unseen forces. "A Strange Story" combines romance with science, scholarship with mysticism. It is one of the most fascinating embodiments in fiction of the occult philosophy.

Silos Marner, by George Eliot. (1861.) This story of a poor, dull-witted Methodist cloth-weaver is ranked by many critics as the best of its author's books. The plot is simple and the field

of the action narrow, the strength of the book lying in its delineations of character among the common people; for George Eliot has been truly called as much the "faultless painter" of bourgeois manners as Thackeray of drawing-room society. Silas Marner is a hand-loom weaver, a good man, whose life has been wrecked by a false accusation of theft, which cannot be disproved. For years he lives a lonely life, with the sole companionship of his loom; and he is saved from his own despair by the chance finding of a little child. On this baby girl he lavishes the whole passion of his thwarted nature, and her filial affection makes him a kindly man again. After sixteen years the real thief is discovered, and Silas's good name is restored. On this slight framework are hung the richest pictures of middle and low class life that George Eliot has painted. The foolish, garrulous rustics who meet regularly at the Rainbow Inn to guzzle beer and gossip are as much alive as Shakespeare's clowns; from the red-faced village farrier to little Mr. Macey, the tailor and parish-clerk, who feels himself a Socrates for wisdom. But perhaps the best character in the book is Dolly Winthrop, the wheelwright's wife, who looks in every day to comfort Silas,—a mild soul "whose nature it was to seek out all the sadder and more serious elements of life and pasture her mind on them"; and who utters a very widely accepted notion of religion when she says, after recommending Silas to go frequently to church, as she herself does, "When a bit o' trouble comes, I feel as I can put up wi' it, for I've looked for help i' the right quarter, and give myself up to Them as we must all give ourselves up to at the last; and if we've done our part, it isn't to be believed as Them as are above us 'ud be worse nor we are, and come short o' Theirn." "The plural pronoun," adds the author, "was no heresy of Dolly's, but only her way of avoiding a presumptuous familiarity."

Ramona, by Helen Jackson. (1885.) This story stands alone, as a picturesque, sympathetic, and faithful picture of Spanish and Indian life in California. The scene opens upon an old Mexican estate in Southern California, where the Señora Moreno lives, with her son Felipe, and her adopted daughter Ramona, a beautiful half-breed, Scotch

and Indian. Ramona betroths herself to Alessandro, a young Indian of noble character. Señora Moreno forbidding the marriage, they elope, to face a series of cruel misfortunes. The Indians of Alessandro's village are deprived of their land by the greed of the American settlers; and wherever they settle, the covetousness of the superior race drives them, sooner or later, to remoter shelters. The proud and passionate Alessandro is driven mad by his wrongs, and his story ends in tragedy, though a sunset light of peace falls at last on Ramona. So rich is the story in local color,—the frolic and toil of the sheep-shearing, the calm opulence of the sun-steeped vineyards, the busy ranch, the Indian villages; so strong is it in character,—the bigoted just châtelaine, the tender Ramona, the good old priest,—that its effect of reality is unescapable; and Californians still point out with pleased pride the low-spreading hacienda where Ramona lived, the old chapel where she worshiped, the stream where she saw her lovely face reflected, though none of these existed save in the warm imagination of the author. Though the story was a passionate appeal for justice to the Indian, it is in form one of the most delicate and beautiful examples of romantic literary art that English affords.

Connecticut Yankee in King Arthur's Court, A, by "Mark Twain." (1889.) This humorous tale purports to be that of an American encountered by the author when "doing" Warwick Castle. The two meet again in the evening at the Warwick inn; then over pipes and Scotch whisky, the stranger explains that he is from Hartford, Connecticut, where he used to be superintendent of an arms factory; that one day, in a quarrel with one of his men, he lost consciousness from a blow on the head with a crowbar; that when he awoke he found himself in England at the time of King Arthur, where he was taken captive by a knight, and conveyed to Camelot. Here sleep overpowers the narrator, and he goes to bed; first, however, committing to the author's hands a manuscript, wherein, sitting down by the fire again, he reads the rest of the stranger's adventures. The contact of Connecticut Yankeedom with Arthurian chivalry gives rise to strange results. England at the time of Arthur was a

society in which the church "took it out" of the king, the king of the noble, and the noble of the freeman; in which "anybody could kill somebody, except the commoner and the slave,—these had no privileges"; and in which departure from custom was the one crime that the nation could not commit. Sir Lancelot of the Lake, Galahad, Bedivere, Merlin, Guinevere, Arthur himself, etc., duly appear; and amidst all the fun and pathos, the courtliness, the sincerity, and the stern virtues—as well as what seems to us the ridiculousness—of the age.

Pickwick Papers, The, by Charles Dickens. '*Posthumous Papers of the Pickwick Club*' is the one novel of Dickens that abounds neither in pathetic, grawsome, nor dramatic passages. It is pure fun from beginning to end, with a laugh on every page. It was published in 1836, and aided by the clever illustrations of Hablot Brown, or "Phiz," it attained immediate success and laid the foundations of Dickens's fame. The types illustrated are caricatures, but nevertheless they are types: Mr. Pickwick, the genial, unsophisticated founder of the club; and that masterly array of ludicrous individuals drawn from all classes high and low.

Although the whole book is exaggerated comedy, there is no other that has furnished more characters universally known, or given to common English speech more current phrases. Many sayings and events are still in the "Pickwickian sense"; Sam Weller and his admirable father are still quoted; Mrs. Leo Hunter is still a feature in social life; Bardell trials occur occasionally; and there are many clubs as wise as Pickwick's.

Manuscript, The Lost, by Gustav Freytag. The scene of this strong and delightful story is laid in Germany towards the middle of this century. A young but very learned philologist, Professor Felix Werner, goes with his friend Fritz Halm, also a learned man, in search of a lost manuscript of Tacitus, to the castle of Bielstein, near Rossau, where he supposed it to have been hidden by the monks in the sixteenth century. Though the quest is for the moment fruitless as regards the manuscript, the professor finds in Ilse, the beautiful fair-haired daughter of the proprietor of the castle, a high-minded and

noble woman. He brings her home as his wife. Werner is professor at the university; and Ilse, though brought up among such different surroundings, adapts herself readily to her new life, and becomes very popular among her husband's colleagues and with the students. The reigning sovereign, hearing of Ilse's charms, invites the professor to pass, with his wife, some weeks at the palace; offering as an inducement, all the aid in his power towards finding the missing manuscript. The invitation is accepted, and all at first goes well. Ilse is not long, however, in perceiving that while her husband is treated with marked distinction, she is shunned by the ladies of the court, the sovereign alone singling her out by his too marked attentions. Her position is equivocal. Werner, however, intent only upon his manuscript, is blind to the danger of his wife. During a temporary absence of her husband, Ilse, to save her honor, escapes to Bielstein. The professor, returning, misses his wife, and follows her in hot haste, and they are happily reunited. All hope of finding the manuscript proves vain, and the professor realizes with remorse that while pursuing this wild quest, he has risked losing what was dearest to him. The book is lightened by a humorous account of the hostility between two rival hat-makers: Herr Hummel, the professor's landlord, and Herr Halm, the father of Fritz Halm, who lives directly opposite. There is a subordinate love affair between Fritz Halm and Laura Hummel, the son and daughter of the rival houses, ending in marriage. The story, if not the most brilliant of Freytag's telling, is yet graphic and entertaining, and is a great favorite in Germany.

Lothair, by Benjamin Disraeli. The scene of this extravagant, but at the same time remarkable, story is laid chiefly in England about 1570, at the time when it was published.

The hero, Lothair, a young nobleman of wide estates and great wealth, is introduced a short time before the attainment of his majority. Brought up under the influence of his uncle, Lord Cullo-don, "a member of the Free Kirk," he has been surrounded by a Protestant atmosphere. When, in accordance with his father's will, he goes to Oxford to

complete his education, his other guardian, Cardinal Grandison, determines to bring him into the Roman Church.

The story is a graphic description of the struggles of rival ecclesiastics, statesmen, and leaders of society to secure the adherence of the young nobleman.

On a visit to the ducal seat of Brent-ham, the home of Lothair's college friend Bertram, he falls in love with Bertram's sister, Lady Corisande, and asks for her hand, but is refused by her mother.

Lothair next comes under the influence of Lord and Lady St. Jerome, and Miss Arundel. Charmed with the beauty and peace of their life, he is almost won over to the Romanist side. At the critical moment he meets Theodora, the wife of Colonel Campian, an American, "a gentleman, not a Yankee; a gentleman of the South, who has no property but land." Theodora is an Italian but not a Romanist, and the scale is turned toward the Protestant side. Colonel and Mrs. Campian are friends of Garibaldi; and through them Lothair is inspired to join the campaign of 1867 against the papal forces. He is severely wounded at Mentana, and is nursed back to health by Miss Arundel, who by degrees re-establishes her influence over him. Again he is saved by Theodora, who appears to him in a vision and reminds him of the promise given to her on her death-bed, that he will never join the church of Rome.

By a desperate effort, Lothair escapes the vigilance of his Romanist friends, and after travels in the East, returns to London.

A second visit to Brent-ham renews his deep admiration for Lady Corisande, whose love he succeeds in winning.

The narrative of 'Lothair' never lags or lacks movement. The intervals between the adventures are filled with witty sketches of English society and portraits of English personalities. The character of Lord St. Aldegonde is perhaps the happiest of these. "When St. Aldegonde was serious, his influence over men was powerful." He held extreme opinions on political affairs. "He was opposed to all privilege and to all orders of men except dukes, who were a necessity. He was also strongly in favor of the equal division of all property except land. Liberty depended on land, and the greater the land-owners the greater the liberty of a country." "St. Alde-

gonde had married for love, but he was strongly in favor of woman's rights and their extremest consequences."

Onesimus: *Memoirs of a Disciple of St. Paul*, by the author of 'Philochristus: Memoirs of a Disciple of the Lord,' appeared in America in 1882. The story is told in the language used in the English version of the Acts of the Apostles, and is placed in the first century of the Christian era.

Onesimus, who himself tells the story in the first person, is one of the twin sons of a noble Greek. Stolen from his parents in childhood, he is sold as a slave, and becomes one of the household of Philemon, who is represented as a wealthy citizen of Colossæ. Falsely accused of theft, Onesimus runs away. It is then that he meets "Paulus" (the Apostle St. Paul), and becoming a convert to the Christian faith, is sent back to Philemon, his master, with the letter which figures in the New Testament as the 'Epistle to Philemon.' Onesimus becomes a minister, at length, and suffers martyrdom for his faith.

A prominent character in the narrative is St. Paul, into some passages of whose life the author enters with picturesque minuteness, dwelling upon his final ministry and martyrdom at Rome. Thus is attempted a faithful and realistic view of the early Christian faith and apostolic times, introducing Nero and several other historical characters. The entire narrative is founded upon statements of the Scripture records, but some liberties are taken as to both characters and scenes. However, the author has gathered much of his material from such sources as are generally recognized as authentic, even embodying the substance of passages from these "authorities" in the descriptions and conversations. The whole difficult subject is handled in a striking manner; the tone is reverent; and the treatment is eminently artistic, and quite winning in its simple, dignified beauty.

With the Procession, by Henry B. Fuller, is a story of modern Chicago life, conceived in a gayer spirit than the author's painful study of 'The Cliff-Dwellers.' This tale occupies itself with the social rather than the business side of society, and takes upon itself the function of the old French comedy,—to criticise laughingly men and morals.

The Marshalls belong to a family as old, for Chicago, as the Knickerbockers for New York or the Howards for England. They have had money for thirty years, and can count themselves as belonging to the *ancien noblesse* of the city, the race whose founders can remember the early settlers. But the father and mother have not taken advantage of their opportunities. They are old-fashioned people, who despise modern society because they do not understand it, and who keep on living in the primitive ways of forty years ago. The eldest son goes into business; the eldest daughter marries, on the social level of green rep furniture and Brussels carpets of floral design. The second daughter, Jane, full of energy and ambition, wrecks herself on charities or clubs. But the younger son, Truesdell, is educated abroad; and the youngest daughter, Rosy, goes to school in New York. Truesdell returns home in a few years an alien; with a dilettante knowledge of music, art, and literature, and a set of ideas and ideals wholly Continental, and wholly foreign to anything his family has ever heard of. At the same time, Miss Rosamund Marshall emerges from school, a willful, shrewd, self-sufficient beauty, who is irrevocably determined to win a proud position in Chicago's best society. A new day dawns for the Marshall family: they can rusticate no longer amid the city's clangor; they must take their place "with the procession." Mrs. Granger Bates, the envied society leader, becomes their pilot, and they are fairly launched on the great social sea. The author's irony is pervasive but never bitter, though sometimes it gives us a sharp surprise. There is so much of tragedy as inheres in the deliberate choice of low aims and material successes over noble efforts and ends. Rosy makes the match she hopes for, sacrificing her family to it. Poor Mr. Marshall, who cannot keep up with the pace of the crowd, falls under their heedless and merciless feet. The character-drawing is admirable: Mrs. Granger Bates, the multi-millionaire who lives in a palace, keeps up all her accomplishments, and neither forgets nor conceals the happy days of her youth when she washed "Granger's" shirts and cooked his frugal dinners; Jane Marshall, the embodied common-sense and good feel-

ing of feminine America; the pushing little widow, her aunt, determined to obtain social recognition; the cad, Truesdell; the pathetic, ineffectual "Pa"; the glaringly vulgar Mrs. Belden, —all these and a dozen more are as typical and indisputable as they are national, and impossible in any other land. The story is extremely entertaining, and carries conviction as an authentic picture of a certain phase of our chaotic life.

Social Equality: A SHORT STUDY IN A MISSING SCIENCE, by William Hurrell Mallock. (1882.) This original and acute work asserts the need of a new science, applicable to that field after considering which modern democracy declares social equality to be the only hope of mankind. This science is the "science of human character"; and Mr. Mallock aims to point out its limits, and the order of facts of which it will take cognizance, reviewing the most important of these and stating the chief general conclusion that will result from them. His main points are as follows: That human character naturally desires, as soon as seen, inequality in external circumstances, or social inequality (a condition which not only produces this desire, but in turn is produced by it). All labor is caused by motive, lacking which man is not a laboring animal; and motive is the resultant of character and external circumstances, *i.e.*, of a desire for social inequality, and of a social inequality answering the desire, —respectively the subjective and the objective side of the same thing. Inequality supplies the motive, not indeed of *all* human activity, but of all productive labor, except the lowest. Social inequality, then, Mr. Mallock asserts, has been, is, and so far as we have any opportunity of knowing, ever will be, the divinely appointed means of human progress—whether impersonal as expressed in enterprises, discoveries, and inventions, or personal as expressed in the social conditions under which the enterprises, discoveries, and inventions have been made and utilized. Social equality he regards as a hindrance to progress, and a cause of retrogression. He thus joins issue squarely with the socialists, strives to confute them even out of their own mouths, and asserts that facts, reason, and science, lie not with them but with the present order of society. The book

is written with great clearness and directness, and an abundance of illustrative instances. It is the work of a scholar, and of a keen and vigorous thinker; and is an admirable text-book for conservatives.

The Pilot, by James Fenimore Cooper, written in 1823, was a pioneer in genuine sea stories. Walter Scott's 'Pirate' had just been published, and was discussed at a New York dinner-table where Cooper was present. The guests generally expressed the opinion that it could not have been written by Scott, who was suspected to be the author of Waverley, because Scott never had been at sea. Cooper said that for that very reason he thought Scott wrote it, and added that he would undertake to write a real sea story. 'The Pilot' was the result.

Paul Jones's adventures suggested the plot; which is, in brief, an attempt during the Revolutionary War to abduct some prominent Englishmen for exchange against American prisoners. An American frigate, purposely unnamed, with the schooner Ariel, appears off Northumberland and takes on board a mysterious Pilot, who is intended to represent Paul Jones. A heavy gale arises; the frigate is saved only by the Pilot's skill and knowledge. Near by, at the "Abbey," lives Colonel Howard, a self-expatriated American loyalist, with his nieces, Cecilia Howard and Katherine Plowden; also a relative, Christopher Dillon, a suitor of Cecilia's and the villain of the story. The girls' favored lovers are Griffith, first officer of the frigate, and Barnstaple, commander of the Ariel. The girls discover, and Dillon suspects, the proximity of their lovers. Griffith, disguised and with a small support, reconnoitres the "Abbey," and is overpowered by troops obtained by Dillon; but he is rescued by reinforcements brought by the Pilot, whose own mission has failed. Colonel Howard and family are taken aboard the frigate. Meanwhile Barnstaple has fought and captured the British cutter Alacrity. Finding Dillon aboard of her, he sends him on shore, under parole, together with the coxswain, "Long Tom" Coffin. "Long Tom," with his inseparable harpoon, is Leatherstocking in sea-togs. Dillon betrays his trust, and orders a neighboring battery to fire on the Ariel. Tom,

informed and aided by Katherine, drags Dillon back to the Ariel, but too late to save her. Crippled by the battery, she is wrecked; Tom refuses to leave her, Dillon is left aboard to punish his treachery;—both are drowned. The frigate takes off the survivors, gallantly runs the gauntlet of an English fleet, and lands the Pilot in Holland, his mission ended though not accomplished. After the war the four lovers are happily united.

Letters from Egypt, Last, of Lady Duff-Gordon, to which are added 'Letters from the Cape.' (1875.) These letters, which cover the period from 1862 to 1869, are written in a free and familiar vein, at once engaging and frank. The descriptions of travels, adventures encountered, people met, and sights seen, are written to give friends at home a gossipy account of all her movements, and with no view to publication. But Lady Gordon, as Lucy Austin, had begun in early childhood to write fascinating letters, and these were too good to be withheld from the public. They touch upon an endless variety of topics, with the readiness of a mind quick to observe, trained by happy experience, and always sympathetic with the best.

Philip and his Wife, by Margaret Deland. (1895.) This book might well be called a study in selfishness, although its emphasis seems to bear upon marriage and the marriage laws; concerning which the author propounds certain theories and problems, without offering any direct solution. Philip Shore, an unsuccessful artist, marries Cecilia Drayton, rich, beautiful, and accomplished, but soulless, and finds himself face to face with the question: "Is not marriage without love as spiritually illegal as love without marriage is civilly illegal? And if it is, what is your duty?" The story of 'Philip and his Wife' is painful and almost tragic, but it is set against a background of charming variety and richness of color. The plot is simple. Philip and Cecil come to open dispute regarding the bringing-up of their only daughter, Molly. They can agree to separate, but neither will divorce the other. Who shall have the care of Molly? In the end Cecil surrenders the child to Philip, who goes his way, while his wife departs on hers. Each has failed in a different way; he because of his lonely

spiritual selfishness, she because of her light-minded, superficial, and perilous frivolity. The subsidiary characters are drawn with great skill and charm. Roger Carey, crude and uncompromising, is engaged to the dainty Alicia, Cecil's younger sister. The engagement is broken because of her devotion to her invalid mother, the querulous Mrs. Drayton, whose selfishness is all-devouring, while she prays devoutly and quotes Scripture without ceasing. Carey falls under the influence of Cecil Shore's beauty, which for a time captivates him, despite his recognition of her true character. His manliness asserts itself at last, and Roger returns to Alicia, in whom he finds his ideal helpmeet. Dr. Lavendar, the honest, blundering old rector, and his amiable brother, are cleverly depicted; as are also Susan Carr, in her goodness of heart and soundness of sense; Mrs. Pendleton, with her "literary" affectations; and Molly in her weird precocity. All these, down to the drunken brute Todd and his tearful Eliza, are portrayed with exquisite comprehension and unfailing felicity of humor. There are some scenes of great dramatic power, and the background of village life in southern Pennsylvania is pictured with much charm.

The Purple Island (called also the Isle of Man), by Phineas Fletcher. This poem, in twelve cantos, published in 1633, describes the human body as an island. The bones are the foundation; the veins and arteries, rivers; the heart, liver, stomach, etc., goodly cities; the mouth, a cave; the teeth are "twice sixteen porters, receivers of the customary rent"; the tongue, "a groom who delivers all unto neare officers." The liver is the arch-city, where two purple streams (two great rivers of blood) "raise their boil-heads." The eyes are watch-towers; the sight, the warden. Taste and the tongue are man and wife. The island's prince is the intellect; the five senses are his counselors. Disease and vice are his mortal foes, with whom he wages war. The virtues are his allies. All is described in the minutest detail, with a rare knowledge of anatomy, and there is a profusion of literary and classical allusion.

Literature, by Hermann Grimm, is a collection of scholarly essays, upon half a dozen of the great figures of literature. The book has a peculiar inter-

est for Americans in its two essays on Emerson, whose genius Professor Grimm was the first German to recognize. Even to-day Emerson has not a large hearing in Germany,—his style is different and his ideas strange to the whole tone of German thought; and thirty-five years ago, when Professor Grimm had just discovered him, and went about sounding his praises and persuading his friends to read him, he (Grimm) was considered slightly mad. He persisted, however, in considering Emerson as the most individual thinker the world has seen since Shakespeare.

In two illuminative papers, the author undertakes to explain the most brilliant figure of eighteenth-century letters, Voltaire. In 'France and Voltaire,' he traces, from the time of Louis XIII., the governing ideas of French life, and their expression in the great writers, Corneille, Racine, Molière, and the rest, till Voltaire came to give voice to the new feelings that were surging up in the hearts of the subjects of Louis the well-beloved. In 'Frederick the Great and Voltaire,' he chronicles the stormy friendship of the erratic German genius for the erratic French one. 'Frederick the Great and Macaulay' treats of Macaulay's essay on that monarch, and incidentally Macaulay's theory of history. Other essays are on Albert Dürer, the great pioneer of modern artists; on Bettina von Arnim, the girl-friend of Goethe; on Dante; and on the brothers Grimm, father and uncle of Hermann Grimm, and known everywhere as the compilers of 'Grimm's Fairy Tales.'

Books and Bookmen, by Andrew Lang, (1886,) is, as the author states in the preface, "the swan-song of a book-hunter. The author does not book-hunt any more: he leaves the sport to others, and with catalogues he lights a humble cigarette." Thus humorously he ushers in a little volume of rare vintage; the mellow reflections of one whose scholarship in the subjects he treats is only equaled by his geniality. He writes with pleasant nonchalance of 'Literary Forgeries'; of 'Parish Registers'; of 'Bookmen at Rome'; of 'Bibliomania in France'; of 'Book-Bindings'; of 'Elzevirs'; of 'Japanese Bogie-Books,'—a feast indeed for an epicurean. The volume ends with a prayer that it may be somehow made legitimate

“to steal the books that never can be mine.”

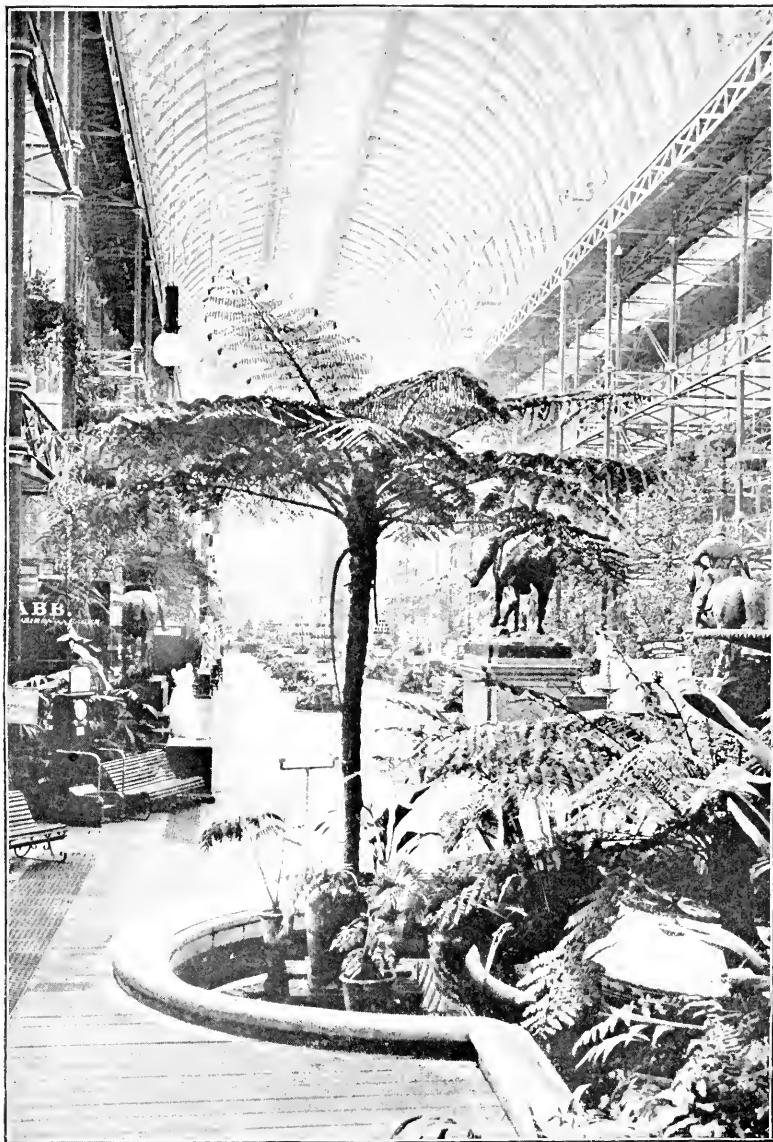
The Roman Poets, by W. Y. Sellar.

Vol. i., *The Poets of the Republic*; Vol. ii., *Virgil*; Vol. iii., *Horace and the Elegiac Poets*. (1863-97.) The entire work forms one of the most scholarly, complete, and interesting contributions to the history of literature ever written. The author is not only a classical critic of the first order, of ripe scholarship and fine literary taste, but his appreciation of Roman culture, profound and exact, and his exceptional power of lucid exposition, have enabled him to give Roman intellectual culture of the finer sort its due, in comparison with Greek, to an extent not elsewhere done. Largely as Roman genius in Latin literature was fed from Greek sources, it was yet more original and independent than has been commonly supposed. The whole level of Latin culture is at once lifted and illuminated in Dr. Sellar's wonderfully rich and glowing pages. The volume devoted to Virgil is unsurpassed in any language as a masterpiece of interpretation and of delightful critical praise. The writer's outlook is not that of a Latin chair alone: it is that of humanity and of universal culture; that of Greek and English and European history; to bring Roman mind into comparison with all the great types of mind in all lands and of all ages. To know what the deeper spiritual developments of the Roman world were when Christ came, what were the rays of light and the clouds of darkness at the dawn of the new faith, readers can hardly find a better guide than this study of the Roman poets.

London, by Walter Besant, is a comprehensive survey of the metropolis of the modern world from the Roman days to those of George the Second. The material is of course well worn, but the skill of the writer's method and the freshness of his interest make it seem new. He begins his tale with the occupation of the Romans, who, appreciating the value of the river Thames, picked out a dry hillock in the great stretches of marsh along the stream, and founded the town of Augusta,—an isolated spot in the midst of fen and forest. After the Roman evacuation of Britain, no more is heard of Augusta; the town having been deserted or destroyed. It

was a new settlement in the old spot, that rose again to prosperity as Lud's Town. From the sixth century onward, the city, though ravaged by plagues, and more often by fires, always its bane, has grown steadily in population, wealth, and importance. Roman, Saxon, Danish, Norman, Plantagenet, and at last English, it has always been a city of churches and palaces. Its burghers have always been free men, owning no lord but the king; and its mayors have rivaled great nobles in power and splendor. Dick Whittington may not have made his fortune by selling a cat; but it is certain that when, as mayor of London, he entertained King Henry V., he burned £60,000 worth of royal bonds, as a little attention to royalty. The city's greatest mayor was Sir Thomas Gresham, who, in Elizabeth's day, conceived the idea of transferring the centre of the world's commerce from Antwerp to London, and to that end built the Royal Exchange. The record of each century is full of incident, story, and social changes. Mr. Besant is writing on a subject he loves, and spares no pains to lay before the reader a brilliant picture of the streets and buildings, businesses, customs, and amusements of the ever-flourishing, ever-changing city, now the great centre of the financial, economical, and social world.

Mithridate, by Racine. This powerful and affecting tragedy was produced on the 13th of January 1673, the day after the author's reception into the Academy. It seems to have been written in reply to those critics who asserted that the only character he was successful in painting was that of a woman. The scene is laid in Pontus, and the hero is the cruel and heroic king who was the irreconcilable enemy of Rome. Mithridates has disappeared, and is believed to be dead. His two sons, the treacherous Pharnaces and the chivalrous Xiphares, prepare to seize his crown and dispute the possession of his betrothed, Monima. The old king returns, discovers by a stratagem that Xiphares has won the love of Monima, and swears to be avenged. Meanwhile he plans a formidable attack on Rome: he will ascend the Danube and burst upon the Romans from the north. Xiphares favors the project, but Pharnaces opposes it, and the soldiers refuse to follow their



CRYSTAL PALACE, MAIN HALL

(London)

king. The Romans unite with the rebels; and in the battle that follows, Mithridates falls mortally wounded. Before dying, he joins the two lovers Xiphaires and Monima. In his portraiture of Mithridates, Racine sometimes rises to the sublimity of Corneille. He has scarcely ever written anything grander than the speech in which the hero explains his policy to his two sons. The manner in which the complexity of Mithridates's character, his greatness and weakness, his heroism and duplicity, are laid bare, shows wonderful psychological delicacy and skill; and all this is finely contrasted with the simplicity and unity of the nature of Monima in its high moral beauty and unvarying dignity. The great fault of 'Mithridates' is the fault of Racine's other tragedies dealing with Eastern life: the absence of an Oriental atmosphere.

L'Ecole des Femmes (The School for Wives), by Molière, produced in 1662, is a companion piece to 'L'École des Maris' (The School for Husbands). They have essentially the same plot; treated, however, with great dramatic dexterity, to clothe a different idea in each. In this comedy, Arnolphe, a typical middle-aged jealous guardian of Agnes, has educated his ward for his future model wife by carefully excluding from her mind all knowledge of good or evil; her little world is circumscribed by the grilled windows and strong doors of Arnolphe's house. Returning from a journey, he finds her sweet and tranquil in her ignorance as before. But soon meeting Horace, a son of his old friend Oronte, he learns by the ingenuous confession of the young fellow that, madly in love with "a young creature in that house," he intends to use the money just borrowed from his father's friend to carry her off. Frantic at this disclosure, Arnolphe rushes to the imprisoned Agnes, from whom by ingenious questioning he extracts a candid avowal of her affection for her lover, and an account of a visit from him. By a clever series of intrigues, the guardian is made the willing, unwitting go-between of the two young people; until at last Agnes, having determined to run away from her hated suitor, braves his anger. Then it is that Arnolphe displays a depth of real passion and tenderness, tragic in its intensity, in pleading with her to revoke her decision; a scene that remains

unrivaled among the many fine scenes in Molière. When fiercest in denunciation, the guardian yields to a gentle glance and word. "Little traitress," he cries, "I pardon you all. I give you back my love. That word, that look, disarms my wrath." A pair of conventional stage fathers now appear, who, by revealing the fact that their children, the lovers, have been betrothed from their cradles, unite the two with their blessings; and the desolate Arnolphe receives the penalty of a selfish meddler with youthful affection. Obdurate and rigid in his theories, Arnolphe yet wins esteem by the strength of his character that dominates, even in defeat, the close of the play. Agnes, a type of maiden innocence, far from being colorless or insipid, is a living, glowing portrait of a genuinely interesting *ingénue*, using artifice naturally foreign to her disposition at the service of love only. Outside of the real merit of the play, and the curious sidelight it throws on the dramatist's opinions (married at this time at forty years of age to a girl of seventeen), it opened an attack upon him for suspected religious latitude; contemporary criticism being leveled at the scene in the third act, where a treatise, 'The Maxims of Marriage,' is presented by the guardian-lover to his ward.

Dawn of the Nineteenth Century in England, The: A Social Sketch of the Times, by John Ashton. With 116 illustrations, drawn by the author from contemporary engravings. Never in the history of the world has there been such a change in things social as since the beginning of the nineteenth century; and to those who are watching its close, already at the dawn of the twentieth, this work is one of invaluable reference and comparison. The arts, sciences, manufactures, customs, and manners, were then so widely divergent from those of to-day, that it seems hardly possible that they belong to the same era, or could have existed less than one hundred years ago. Steam was then in its infancy; locomotives and steamships just beginning to be heard of; gas a novel experiment; electricity a scientific plaything. Beginning with a slight retrospect of the eighteenth century, the author briefly outlines the influence of Bonaparte in matters political; follows with a description of the food

riots in London; the union with Ireland; death of Lord Nelson; abolition of the slave trade; amusing photographs of the streets with their beggars, chimney-sweeps, dealers of small wares and great cries; then the postal drawbacks and stage-coach infelicities; the famous prisons, notably the Fleet; museums and museum gardens, theatres and operas; Tattersall's and Gretna Green marriages; with innumerable extracts relating to people and places of note;—all taken from original and authentic sources, newspapers being an authority of constant reference. The quaint illustrations add much to the interest of the work which extends a little over a decade.

A Kentucky Cardinal, and Aftermath, by James Lane Allen. (1895.) The 'Kentucky Cardinal' is a fresh and dainty tale, which may be called an "idyl of the woods." The story tells of the wooing of Adam Moss, a recluse who devotes himself to nature, and who dwells in a garden, which his loving touch converts almost into fairyland, where all the fruits and flowers blossom and ripen to perfection, and where all the birds have learned to rest on their migratory journeys. Adam knows all the birds and loves them best of all living creatures, until he meets Georgianna, his beautiful next-door neighbor. She is a lovely, tormenting, bewildering creature, who eludes him one day, encourages him the next, and scorns him on a third. Despite her endless resources for tormenting Adam, she is undeniably charming and alluring. She is, however, possessed by a vague fear that her lover's fondness for nature and for his bird's is something that must prevent his entire allegiance to her. She tests his affection by demanding that he cage for her the splendid "Kentucky cardinal"; and Adam wages a bitter warfare with himself before allowing his love for Georgianna to triumph over his lifelong principle and conscientious attitude towards his feathery friends. The caging of the bird, which beats its life out in the prison, is converted by the author's skill into a veritable tragedy, wherein the reader keenly shares Adam's remorse and Georgianna's grief. The lovers quarrel; and then follows a reconciliation which reveals each more clearly to the other, and unites them finally. The conversations of Georgianna from

her window to Adam in his strawberry bed below are a delightful feature of the story, which is enlivened by his dry humor and her witty repartee. 'Aftermath,' the second part of 'A Kentucky Cardinal,' follows the lovers through the days of their engagement and their brief wedded life, which is one of ideal happiness while it lasts. Georgianna strives to win her husband from his overmastering fondness for nature; and he, to please her, enters into social life and seeks to interest himself more in the "study of mankind." At the birth of a son Georgianna passes away, leaving her husband to seek consolation where he can best obtain it,—from his beloved "nature." Mr. Allen has a delicate touch and a charm of style; and his descriptions of nature and of bird life possess a really poetic beauty, while they are characterized by a ring of truthfulness which convinces the reader that the author's heart is in his words. There is a blending of pathos and humor in the work which makes it delightful reading.

Spanish Conquest in America, The, by Arthur Helps, was published in four volumes, in England, from 1855 to 1861. Its sub-title, 'Its Relation to the History of Slavery and the Government of Colonies,' conveys a more adequate idea of the theme.

While Sir Arthur was laboring upon his compendious work, 'Conquerors of the New World' (1848-52), his interest in Spanish-American slavery so increased that he visited Spain, and examined in Madrid such MSS. as pertained to the subject. As a result the present work appeared. The author had spared no pains to render his work absolutely trustworthy, eschewing the picturesque method wherein he might have excelled, in order to attain to absolute accuracy,—a rare virtue in historians. The result was that the work, written with an obtrusive moral purpose, and devoid of literary brilliancy, was not a success. Frequently the author suspends the onward movement of the narrative while he pauses to analyze motive and investigate character. Seeing that his elaborate work lacked popularity, Sir Arthur broke up much of the biographical substance into 'Lives,' which appeared later: 'Las Casas, the Apostle of the Indians' (1868); 'Columbus' (1869); 'Pizarro' (1869); and 'Hernando Cortes' (1871). All these

became justly popular; and while the parent work is valuable chiefly to students of the period, its progeny still delights the general reader.

Tropical Africa, by Henry Drummond, was published shortly after the author's return from his African explorations in 1886; several of the chapters having appeared as magazine articles before their publication in book form. There is considerable breadth of subject-matter; but the man of science, pervaded by a robust, religious spirit, speaks in every chapter.

From the geographer's view-point, the volume possesses greatest value as outlining the water-route to the heart of Africa, by way of the rivers Zambezi and Shire, and as describing some of the great inland lakes. The "geological sketch" and the "meteorological note" are admirable in their way; and the observations upon the white ant, and the mimicry of African insects, evince the gifts of the painstaking and ingenious observer. But the author speaks his most earnest word when he treats the "Heart-Disease of Africa [the slave trade], and its Pathology and Cure." Professor Drummond severely arraigns the "Powers" for tolerating the inhuman enormities of this hideous traffic. The language of the volume throughout is vivid though simple; and the quaint humor, now and again appearing, adds zest and flavor to the interesting narrative.

Modern Painters. The first volume of "Modern Painters" appeared in 1843, when Ruskin was but twenty-four years old. In this book the young author challenged the verdict of his age and placed himself in direct antagonism to its standards of taste, and estimates of truth, by refuting the adverse criticism of Turner, which was then rife. At first this defiant note excited merely wonder and curiosity, but it was soon found that this new authority in the field of art was able successfully to champion the cause that he had undertaken, and on the appearance of his second volume of "Modern Painters," Ruskin's position as prose writer and art critic was assured and the throne of Turner was secure.

The five volumes of "Modern Painters" cost their author over twenty years of labor, during which time Ruskin's ideas changed considerably, which fact must

account for some seeming contradictions in the various volumes,—contradictions which bespeak the broadening and maturing of the writer's point of view.

The principal argument and illustration of "Modern Painters" is hinged upon *nature-truth* and its appearance in the paintings of Turner, although the work was ostensibly an inquiry into the object and means of landscape painting and the spirit which should govern its production. The author discourses upon the appearance of nature, and enters exhaustively into the discussion of what is true in art as revealed by nature. In this eloquent setting forth of what he believed to be the truth, Ruskin has produced his most forceful work, and one which sparkles with brilliant prose passages and offers keen observations upon nature and art. It has been said that there are many who never saw the beauty of cloud form, or knew the majesty of the hills, or felt the sweetness of the meadows until taught by Ruskin in "Modern Painters."

With the completion of "Modern Painters," Ruskin ended the cycle of work by which he is popularly known as a writer upon art; since then, art has been sometimes his text, but rarely his theme.

Seven Lamps of Architecture. The "Seven Lamps of Architecture" by John Ruskin appeared in 1847. In this book architecture is regarded as the revealing medium, or lamp, through which flame a people's passions, and which embodies their life, history, and religious faith, in temple, palace, and home.

The first Lamp is Sacrifice, or the offering of precious things because they are precious, rather than because they are useful or necessary. Such a spirit picks out the most costly marble or the most elaborate ornamentation simply because it is most costly or most elaborate, and is directly opposed to the prevalent feeling of modern times which desires to produce the largest result at the least cost.

Next comes the "Lamp of Truth," or the spirit of reality and sincerity characteristic of all noble schools of Architecture. Ruskin here condemns all falsity of assertion in architectural construction, in material, in quantity of labor, and in the substitution of effect for veracity, and traces the downfall of art in Europe to the substitution of *line* for *mass*, and of mere expression in place of the general principles of truth.

The third and fourth Lamps are those of "Power" and "Beauty," or the expression in architecture of the sublime and the delightful; the sublime, indicating man's power to *govern*; the delightful, man's power to *gather*. The former ability shows itself in form, situation, and line, and the latter in ornamentation.

Then follows the "Lamp of Life," which is the spirit of originality that seizes upon substances, alike in use and outward form, and endows them with its own energy, passion, and nobility, until rough stones come to life. This spirit of Life is distinguished from the spirit of death by its power to *animate*. The spirit of death may act and imitate, but it is powerless to inspire.

The last two Lamps are those of "Memory" and "Obedience"; the one ever burning brightly and steadily among those peoples who reverence the past, and flaming forth in buildings erected to commemorate national achievements; while the other, the "Lamp of Obedience," reveals strict conformity in architecture to its laws, which should be no more disregarded than the laws which govern religion, politics, or social relations.

Ruskin affirms that "the architecture of a nation is great only when it is as universal and established as its language, and when provincial differences in style are nothing more than so many dialects."

Stones of Venice, by John Ruskin, in three volumes, appeared in the years 1851 and 1853. This work treats of the archaeology and history of Venice, and unfolds the causes of her strength and glory, her downfall and decay. The author aims to show that the Gothic architecture of Venice was the expression of a state of national virtue and pure domestic faith, while its Renaissance architecture had arisen from a condition of concealed national infidelity and domestic corruption.

The first volume, entitled 'The Foundations,' presents the principles of all noble building and describes the virtues of architecture as threefold; first, the end should be accomplished in the best way; second, it should say that which it was intended to say, in the best words; and third, it should always give pleasure by its presence. Ruskin next considers his subject in its two great divisions of

Strength and Beauty, or as constructive and ornamental architecture. The volume is prefaced with an outline of the history of the city and her Doges, and concludes with a brilliant description of the drive from the gates of Padua to Mestra, and thence by gondola along the dark waters to Venice.

The second volume, entitled 'Sea Stories,' is devoted to a study of the buildings marking the Byzantine and Gothic periods; the one characteristic of the earlier, the other of the crowning era of Venetian life.

The third volume, entitled 'The Fall,' offers an analysis of Renaissance architecture, or that of Venetian decline. This era is divided into three periods, distinguished as the Early, the Roman, and the Grotesque, each marking a distinct phase of degeneracy in Venetian life. In the last two volumes of this work Ruskin shows how Venetian architecture was ever subject to the temper of the State, rising and receding with the growth of the moral or the immoral dispositions of the people. The last period of decline, styled by Ruskin "Grotesque Renaissance," was the outcome of an unscrupulous love of pleasure, and its features were the worst and basest of all preceding styles; with it closed the career of the architecture of Europe. In the 'Stones of Venice,' its author demonstrates the truth that a nation's history, though unwritten by any historian's pen, is yet inscribed distinctly and lastingly on the blocks of stone that tell of her home life, her manufactures, and her religion.

Eternal City, The, by Hall Caine was published in 1901. The story opens in London, where Prince Volonna, who has been exiled for conspiracy against the Italian government, lives a life of charity under an assumed name, being known as Dr. Roselli. He rescues from the snow, a street waif, David Leone, who is one of the many who are brought to England yearly from the south to play and beg in the streets. This lad grows up in the household of the good doctor and his English wife and little daughter Roma, imbibing his foster father's theories and becoming his disciple. Prince Volonna is finally tricked back to Italy, where he is captured and transported to Elba, and David Leone is likewise condemned as a conspirator; the latter escapes, and as David Rossi

enters Rome and preaches his principle of the brotherhood of man. After the death of her father, Roma is discovered by the Baron Bonelli, Secretary of State, and a man of cunning and duplicity, who brings her to Rome where she becomes the reigning belle of the capital, but one whose name has not remained untarnished. The author recounts her meeting with David Rossi, her recognition of her foster brother, their love and the various obstacles which beset their path. In 'The Eternal City' Mr. Caine has presented a sociological study with a strong element of love-making in it. Through the efforts of a humanizing socialism, the principles of which are based upon the Lord's Prayer, the Pope resigns all temporal power and the young King is brought to abdicate his throne, and an ideal republic is born, whose creed is the brotherhood of God and the brotherhood of man. The story, with its background of Rome the Eternal city, is thrilling in detail and holds the reader's attention by the intricacies of its plot and the brilliancy of its author's dramatic style.

Right of Way, *The*, by Gilbert Parker, was published in 1901. In this powerful story the author has set forth with a master's touch the study of a man's soul. "Beauty Steele," the brilliant barrister, who is thought to have been wiped out of existence in a drunken brawl, awakens in absolutely new surroundings and as Charles Mallard begins a new life, which, though unhampered by previous ties and associations, is ever menaced by old tendencies to vice. The metamorphose from the drunken fop to the well-loved tailor is attained through a sequence of natural events, none of them beyond the pale of possibility, and the working out of the story to its unexpected conclusion is natural, just what might have happened under the same circumstances in real life. The atmosphere of a quaint little Canadian village, with its simple folk and simple ways, is a pleasing background for the story of this man's duplex life, filled as it is with its tragic problems of love and sorrow. The character of Rosalie Evanturel, the lovely daughter of the village postmaster, is delightfully fresh and original. In her, Charles Mallard finds his real affinity, and his love for her becomes the

ruling motive in his second existence. The story, while psychological, is full of dramatic interest and yet carries to the end a perfect sense of proportion and a wonderful resemblance to nature. Mr. Parker handles his problem of presenting this double existence with the greatest skill, and, with a true artistic touch, does not, even at the end, lift the curtain which separates the new life from the old. Kathleen, once the wife of "Beauty Steele," whose arrival on the scene gives her an opportunity to enter the chamber of death and recognize the erstwhile brilliant barrister, goes away unenlightened as to his prolonged existence, leaving Rosalie Evanturel kneeling by his bier. In this strong and convincing piece of work, Mr. Parker has surpassed all his previous productions.

Truth Dexter, by Sidney McCall, was published in 1901, and was one of the popular books of the year. The scene of the story is laid principally in Boston, which is the home of A. Van der Weyde Craighead, the hero of the tale. In the opening chapters he is on the verge of an affair with a fashionable and fascinating married woman whose name Orchid serves as an index to her character. Craighead, who is a lawyer, is summoned to the South to settle some legal business for Colonel Dexter, an old-time Southern gentleman, whose spirit towards the North is just as bitter, in spite of the thirty odd years which have passed. The Colonel's wife is an exquisite and refined woman, and the grand-daughter Truth, a young and lovely girl, though crude and uncultivated, completes the family circle. The Colonel dies while Craighead is their guest, leaving the family very poor unless they will consent to accept a fortune from the estate of his brother who fought for the Union. This "blood money" they at first refuse and Craighead, in order to protect two helpless women, suggests making Truth his wife. The plan is carried out, and Truth is transplanted from her Southern home and introduced to her husband's Boston friends. Orchid, whose passionate nature is aroused by Craighead's sudden marriage, does everything in her power to win him back and make his wife unhappy. She finally accomplishes the latter purpose and Truth, in a fit of jealousy, leaves her husband and returns to the South. In course of time a rec-

onciliation takes place, consummated by the birth of their child, and the story comes to a satisfactory conclusion. The book is full of sharp contrasts, and portrays with much vividness the frailties as well as the virtues of human nature.

Helmet of Navarre, *The*, by Bertha Runkle, was published in 1901, and was one of the successful novels of the year. The scene is laid in France at the time that Henry of Navarre is about to ascend the throne, and deals with the adventures of Felix Broux, a youth whose family had for centuries faithfully served the Dukes of St. Quentin. At a time when his master, as an open enemy of the League, is in great danger, Broux goes to Paris to join him and immediately finds himself involved in all sorts of intrigues and difficulties. The Duke of St. Quentin and his son, the Comte de Mar, have become estranged through the villainies of one Lucas, who is employed as the Duke's secretary, but, who in reality is a spy of the League. Young Broux is the means of bringing about a reconciliation between father and son, and of exposing the evil machinations of Lucas, and afterwards serves De Mar with unfailing loyalty and ingenuity. He proves to be an invaluable aid in the love affair of the Comte and Lorance de Montluc, the ward of Monsieur de Mayenne, and helps to bring the lovers together in spite of the many difficulties placed in their way. Lucas, the evil genius of the story, weaves plot after plot to bring the St. Quantins to ruin, and time after time when on the very brink of destruction they are saved by chance or strategy. The book is full of adventures and hair-breadth escapes, has snares and secret passages, mysterious inns and rascally landlords, and plenty of sword play. The action of the romance extends over only four days but it is most spirited, and includes many exciting incidents which the young author has woven into her charming whole with surprising ease and skill.

Crisis, *The*, by Winston Churchill, was published in 1901, and, like its predecessor ('Richard Carvel'), met with overwhelming popularity.

The story is of keen dramatic interest and has for its background the incidents of the Civil War. Its hero Stephen Brice, a young New England lawyer seeking his fortune in the Southern States, is

naturally opposed to slavery and from his small capital purchases a young slave for the sole purpose of freeing her and restoring her to her mother. This episode brings him to the notice of Virginia Carvel, the heroine of the tale, an aristocratic beauty and descendant of Richard Carvel, whose heart is all with the South and whose attitude toward the abolitionists is most unrelenting. Stephen falls deeply in love with her, but she stifles her love for him on account of her prejudices, and becomes engaged to her cousin Clarence Colfax, who joins the Southern army. Brice fights for the North and the reader is given many graphic pictures of his experiences, through all of which he shows great nobleness and courage, and, when he has the opportunity, saves the life of his rival. After many trials, and tribulations, Stephen and Virginia are at length united, at the moment when she is suing President Lincoln for the pardon of her cousin, who has been sentenced to death. The book has many dramatic situations and its characters are strongly drawn. Among the latter may be mentioned Eliphalt Hopper, who figures prominently in the book as an unscrupulous carpetbagger; Judge Whipple, an ardent abolitionist, who, in spite of his eccentricities, would sacrifice everything to his convictions; Colonel Carvel, a true Southern gentleman; and Mrs. Brice, whose charm and strength of character are felt by all who come in contact with her. The love-story is well told and the historical flavor is enhanced by the introduction of Lincoln and Grant.

Eben Holden, by Irving Bacheller, published in 1900, was the author's first book and met with great success. It is a simple and homely tale of the life and sayings of "Eben Holden," a "hired man," whose affectionate and honest nature endears him to all who know him. In the opening chapters a description is given of his long and hard journey on foot carrying the orphaned boy of his late employer to some place where he can find a home for them both. At last a shelter is found at the farm of David Brower in the "northern country," where they obtain a permanent abiding-place. David and his wife Elizabeth, who are good and kindly people, become greatly attached to the orphan boy; they eventually adopt him and he is called William

Brower. He grows up with Hope Brower, the daughter of the house, a charming girl who is his early sweetheart and later his wife. William goes to college, works for Horace Greeley on the Tribune, and fights in the Civil War, where he is severely wounded and wins commendation for his bravery. Through all his experiences Eben Holden is his staunch friend and does everything in his power to bring about his happiness and prosperity, his unselfishness and kindness being shown on every occasion. Eben is also instrumental in bringing about the union of David Brower and his son Nehemiah, who had left his home in his youth and had been mourned as dead for many years; he returns to his parents a rich man, able to make them comfortable in their declining years. The quaint and original stories and sayings of Eben Holden make up a large part of the book, and the creation of his character is a distinct contribution to American fiction.

D'ri and I, by Irving Bacheller, was published in 1901, and like the author's first book, ('Eben Holden'), met with popular favor. Darius Olin, nicknamed "D'ri," is a brawny, raw-boned Northwoodsman, who goes out to fight the soldiers of King George in the War of 1812, accompanying Ramon Bell, the son of his employer. The opening of the tale shows Mr. Bell and his family leaving their Vermont home and working their way over rough trails to the valley of the St. Lawrence. Ramon, then a sturdy boy of ten, and D'ri, the hired man, are the central figures of the story. They settle in their new home in the North, and the years pass quickly till Ramon becomes a man and the second war with Great Britain breaks out. D'ri and Ramon enlist and enter the service of Commodore Perry, where they get more than their share of the blows and have many perilous adventures and hairbreadth escapes. Young Bell becomes a frequent visitor at the house of a French nobleman, a refugee from the Reign of Terror, and falls in love with his two lovely daughters, Louise and Louison de Lambert. This is quite a predicament, but he finally extricates himself and with unerring judgment chooses the sister who has the finer character of the two. An interesting scene is the rescue of Ramon, on the night before his execution, by

Lord Rowley, whom Mlle. Lambert has promised to marry, but she is subsequently released from him, and her romantic roadside marriage with Ramon follows. The loyal and brave D'ri is always ready to lend his strong arm for Ramon's aid or protection, and his surprise at receiving the medal for bravery in the terrible sea-fight on board the Lawrence on Lake Erie, is characteristic of his simple and unassuming nature. His quaint sayings enliven the pages and add to the interest of the tale.

Quincy Adams Sawyer, by Charles Felton Pidgin, was published in 1900. This novel recounts the experiences of Quincy Adams Sawyer of Boston, the son of a millionaire and a graduate of Harvard College, who spends two years in the country town known as Mason's Corner, where he finds many quaint country personages. Sawyer, while recuperating his health, enters into the life of the place and attends the singing-school, husking-bees, and surprise-parties with various village belles, finally falling in love with Miss Alice Pettengill, who develops into a talented poet and author. The book breathes the atmosphere of familiar country scenes and quaint characters, among whom may be mentioned Obadiah Strout, the singing-master of the town, who has composed a new national air which he prophesies will be sung when the 'Star-Spangled Banner' and 'Hail Columbia' "are laid upon the shelf and all covered with dust." Hiram Maxwell, another original character, blessed with a great appetite, remarks, "I've got only one way of tellin' when I've got enough,—I alus eats till it hurts me, then I stop while the pain lasts."

Sawyer marries Miss Alice Pettengill, who for a time becomes blind, but whose sight is in the end restored. The object of Mr. Pidgin in the production of this story is twofold—to give a realistic picture of New England life of twenty-five years ago and at the same time to paint the portrait of a true American gentleman.

Lazarre, by Mary Hartwell Catherwood, was published in 1901. This romantic novel is founded upon the legend that at the time of the French Revolution, the Dauphin was spirited away to America by the court painter Bellenger. In the story, the young Prince grows up among the Indians of the Northwest under

the name of Eleazer Williams — softened by them to Lazarre. Having been reduced almost to imbecility by previous harsh treatment, the child at first believes himself to be the son of the Indian chief in whose care he has been placed. Under the healthful influence of the climate, he regains both mental and physical strength and, attracting the notice of the settlers, gains an education. While studying at the manor house, he falls in love with Eagle, Madame De Ferrier, who recognizes him as the Dauphin, seen by her years before in St. Bat's Church, London. When news is received from France of the death of Eagle's husband, Lazarre confesses his love and asks her hand in marriage. Though deeply attached to him, she tells him she cannot marry a King, and starts for France to reclaim her estates. He follows her to France and mingles in the brilliant court of Napoleon, making an unsuccessful plea for recognition to Louis XVIII. After various thrilling adventures he returns to his beloved wilderness in America, where, after years of waiting and searching, he finds Eagle, for whom he renounces the crown, which is offered him by an envoy of the Bourbons, who turn to him as a last resource. The story is one of sustained interest and displays the author's knowledge of the wild country in the old time, as well as her fertile imagination. The character of the Prince is an interesting study and that of Eagle is drawn with remarkable charm and skill.

History of Sir Richard Calmady, The, by Lucas Malet, was published in 1901. This powerful story opens with a picture of the ancestral home of the Calmady's, in which the hero's father seems destined to enjoy, with his young wife, complete and lasting happiness. Then follows an accident in the hunting field and Sir Richard is brought home mangled; he dies despite the efforts of the surgeons to save him by amputating his injured legs. A few months later the hero of the book is born, a beautiful healthy child in all respects save one—the lower part of each leg is missing, the feet being attached at the point where the knees should be. As child and young man, Sir Richard Calmady behaves in the most exemplary manner, despite his misfortune and the constant reminders of it, from which his wealth and position cannot shield him. Lady Calmady's life is

devoted to her son, and some of the scenes between the two are the best in the book. The young man wishing to marry, selects a sweet but stupid little scion of the nobility, who at the eleventh hour begs to be released in order to marry another. Sir Richard now undergoes a moral revolution and gives himself up to dissipation. He succumbs to the wiles of a fair and wayward cousin, only to be afterward insulted and mal-treated at the hands of one of her cast-off lovers. Nursed back from the resulting fever by his neglected mother, who hastens to his bed-side in Naples, he at last returns home, a confirmed misanthrope and misogynist. Becoming convinced, however, of the wrongfulness of this attitude of mind, he turns his attention to charity and founds a home for cripples, and as a reward wins the heart and hand of a handsome and admirable woman, with whom his acquaintance has hitherto been a superficial one. The book abounds in epigram, allusion, and vivid character-painting, but there is much that is repellent in its unshrinking realism of treatment and it is painful in its presentation of elaborately invented agonies.

Lives of the Hunted, by Ernest Seton-Thompson, was published in 1901, and has added a companion volume to his former successful book, 'Wild Animals I Have Known.' It is a collection of eight short stories and each one bears its underlying message of the kinship between man and animals, and shows that the enduring interests and passions, mother love, pride, and the desire of liberty, are shared alike by all living creatures. Five of the stories relate to the four-footed race and three to the birds, and they are all vital with interest and display the author's keen observation and his sympathetic knowledge of his subject. In the snowy ranges of the Northwest, we are shown Krag, the mighty Koote-nay ram, delighting in his strength and beauty, who at last falls victim to man's desire for "trophies of the chase." In the guarded forests of the Yellowstone Park we see little "Johnny Bear" borne down in his struggles for existence, and Chink, the trembling little pup, who rises to the heights of dog-like fidelity and courage. In the sage-brush deserts of New Mexico, we follow the Kangaroo rat to the fairy-like labyrinths of his underground king-

dom, or view the experiences of Coyotito. Mother Teal, guarding her helpless brood against the perils of the world, Randy, the busy little cock-sparrow, and the chickadees of the North woods, are all pictured in a way that cannot fail to impress the reader. This book, like its predecessor, strikes a note that is clear and forcible as well as appealing, and will do more to change one's attitude towards the dumb animals than protective and preventive legislation could ever have accomplished.

To Have and to Hold, by Mary Johnston, published in 1900, was one of the most popular books of the year. It is a historical romance and deals with life in the Virginia colonies in the early part of the 17th century. Ralph Percy, the hero of the tale, an Englishman of birth and breeding, is leading a life of adventure in Virginia, when a cast of the dice decides him to choose a wife from among the shipload of maids who have just arrived from England. He hastily marries a proud and lovely maid who proves to be none other than Jocelyn Leigh, the King's ward, who had fled the country disguised as a serving-maid, in order to escape marriage with Lord Carnal, the King's favorite, whom she despised. Carnal traces her and follows her to Virginia, where he does everything in his power to get possession of her, and uses every foul means possible to rid himself of her husband. Percy and Lord Carnal, who are bitter enemies, have various encounters, in all of which the former succeeds in getting the best of his rival. News comes from England that Jocelyn and her husband are to be brought back there by order of the King and the latter imprisoned, while the former is forced to comply with his Majesty's wishes. Jocelyn and Percy flee in the night, pursued by Lord Carnal, and set sail in a small boat accompanied by Jeremy Sparrow, the minister who married them and who has been their staunch friend, Diccon, a servant, and Carnal, who by this means is kept in their power. They are wrecked and cast upon a desert island, where Percy encounters a band of pirates who have come ashore to bury their Captain. He conquers them, assumes the character of Kirby, a famous pirate, and becomes their commander. Percy and his companions remain upon the pirate ship until his

orders against attacking an English merchantman cause rebellion, and during the fracas Sparrow seizes the wheel and runs the ship upon the rocks. After their rescue Percy is sentenced to be hung as a pirate, when Jocelyn's pleading for his life saves him and reveals how much she has grown to love the man whom she married so hastily. The ship returns to Virginia where, after long separation and many thrilling experiences, Percy and Jocelyn are at length re-united and Carnal, a physical wreck, takes poison and thereby ends a life of baseness and disappointed hopes.

Audrey, by Mary Johnston, published in 1902, has taken its place with the other successful historical novels of the day. The scene is laid in Virginia in the early part of the 18th century, where Marmaduke Haward, a wealthy young man, rescues a little orphan girl Audrey, whose parents have been killed by the Indians, and makes her his ward. He puts her in the care of the minister Darden, and his wife Deborah, who take charge of her during Haward's absence of ten years in England. Darden proves himself dissolute and Audrey receives but scant kindness from her guardians. Haward returns to his country estate, Fairview, and, upon finding Audrey grown into a girl of wondrous beauty, begins to take a deep interest in her. At this time he is paying his addresses to Mistress Evelyn Bird, a charming woman of wealth and position who really loves him, but hesitates about accepting his advances, fearing they may not be sincere. Hugon, a half-breed trader, whose attentions to Audrey are most distasteful to her, feels he has a rival in Haward and his plot to kill him is only prevented by the prompt action of Audrey and McLean, the store-keeper of Fairview. Haward and Audrey are much together and gossip is already rife, when the former, piqued by Evelyn's refusal to dance with him at the Governor's ball, in a fit of feverish bravado determines to make Audrey his partner at the Palace. In doing this he draws upon himself and upon her the anger of the guests, especially of Evelyn, and Audrey is publicly rebuked in the church the following Sunday. She is completely crushed when she realizes the position in which she has been placed by Haward and her faith in him is destroyed. He

has a long illness and upon his recovery endeavors to persuade Audrey that he loves her and wishes her to become his wife, but she eludes him and repulses him on every occasion. Audrey becomes an actress and her beauty and talents bring the world to her feet. Haward is unceasing in his efforts to win back her love and has just succeeded in doing so, when the blow of the assassin Hugon, which was intended for him, is intercepted by Audrey, who sacrifices her life for his.

Kim, by Rudyard Kipling, was published in 1901. In this brilliant piece of work the author offers a new example of his remarkable versatility. It exhibits his extraordinary power of characterization as well as his probably unsurpassed knowledge of Indian modes and customs. Kimball O'Hara, known as Kim, is a little vagabond of Irish parentage, orphaned when a baby, and left to shift for himself in the depths of the native quarter of Lahore. He meets an aged lama from Thibet, who is seeking the all-healing River of the Arrows, or stream of Immortality, and roams through India in his company. The two are lodged and fed by the pious people of the country and as they tramp about undergoing manifold experiences, a deep affection springs up between them. Kim is presently recognized, reclaimed and adopted by the Irish regiment, to which his father belonged, and is given an education in a Catholic college. He endures the thralldom of St. Xavier's in Lucknow, only upon the condition of being allowed to tramp the continent in the long vacation with his beloved Buddhist priest. Col. Creighton discovers Kim's remarkable fitness for employment in the Secret Service of the English government and he receives tuition from proficient natives. The result is that he distinguishes himself while yet a stripling by capturing in the high Himalayas, the credentials and dispatches of a formidable Russian spy. The author takes leave of Kim in the flush of his first victory. The book contains a marvelous picture of India with its wealth and poverty, and its crowded cities teeming with human life, where, with Kim, one may enter the bazaars of the natives and become intimately acquainted with the "brown" men and women who live and move in an atmosphere of their

own. One may view the forgotten temples and holy rivers and terrible stretches of burning plain, and learn to appreciate the grandeur of the magnificent mountain barrier of the north. In 'Kim,' Kipling seems to have embodied not only the wonderful material and physical aspect, but the human soul of the Orient.

Resurrection, by Leon Tolstoy, published in 1900, presents in the author's usual powerful vein the absorbing theme of the development of a great character, besides offering a picture of Russian society, from the wealthy office-holding circle, to the peasants and common soldiers, jailers and criminal classes. Nekhludoff, a well-to-do Russian noble, who enjoys his money and his superficial society existence and takes his views of life without questioning, from the atmosphere around him, is one day called on for jury duty. One of the cases he has to try is that of a woman who is accused of poisoning a merchant for his money. Nekhludoff to his horror, recognizes in the prisoner a girl from his aunt's estate with whom he had fallen in love as a young man and seduced. He is overcome by the realization of his personal responsibility for the crime in question, a responsibility which he is conscious of holding first towards the girl and second towards the community at large. Through the technical ignorance of the jury Katusha is condemned to penal servitude in Siberia, and Nekhludoff makes up his mind to follow her, win her back to a true life and marry her. The story is a study of his gradual winning of a higher life for himself by coming in contact with the peasants and exiles with whom he must needs associate in his endeavor to do right by Katusha. Thus in his effort to right the wrong he has done to another, he unconsciously rights the wrong done in himself by the false social outlook and inadequate education which had made him what he was, and he constructs for himself a new and broadly human creed of living. In this story Tolstoy reveals his wonderful power of handling innumerable details and of presenting a supremely realistic picture of Russian life.

Workers, The, by Walter A. Wyckoff, was published in 1897-99. These remarkable personal reminiscences describe the experiences of a young college graduate who in order to solve for him-

self some of the social problems of the day, goes out into the world in the guise of a day laborer. He starts from Philadelphia without money in his pocket and only the clothes upon his back, and prepares to work his way across the country in the rôle he has assumed. 'The Workers' is in two volumes and in the first entitled 'The East,' we are told of the difficulties attending the adjustment of the writer to his new conditions, and are given a detailed account of his experiences as a day laborer, a hotel porter, a hired man, and a farm hand. The first volume closes with a description of his life in a logging camp, and in this first part of his work he has dealt entirely with rural conditions; he has been a laborer in an uncrowded market and has been in close contact with poverty, but not despair. In his second volume, however, entitled 'The West,' he gives a graphic picture of the misery and suffering of the vast army of the unemployed in the crowded labor market of Chicago, and his own experiences are most thrilling. As a factory hand he has a chance to study organized labor in a big factory, he analyzes the social discontent of the anarchists and works as a road builder on the grounds of the World's Fair. He works his way to California through the great wheat farms, toils in the mines, and drives a burro across the desolate plains. After a year and a half spent amongst these conditions, the author reaches his destination, the Pacific coast, his experiment is at an end and one of the most striking narratives ever written by a scholar comes to a close.

Unleavened Bread, by Robert Grant, published in 1900. In this clever story, the author paints with consummate skill the portrait of one special type of American woman, Selma White, bred in a small country village where there are no class distinctions, gradually develops the most intense social ambition for the gratification of which she is ready to sacrifice everything, even her husband's honor. Selma is endowed with beauty, an active brain, and a pleasing conviction of her own superiority to nearly everyone with whom she comes in contact, yet she is very crude and excessively ignorant. Her first realization of social distinction comes after her marriage with a "hustling" varnish manufacturer with whom she makes her home in the small west-

ern city of Benham. Here as Mrs. Lewis J. Babcock she discovers that there are persons who affect a social superiority over her. While professing to denounce such a thing upon impersonal and democratic grounds, it in reality becomes her special grievance. Having been divorced from her husband, she marries a professional man of a very different type, a man who thinks that she is the woman to share his ideals, but who awakens to disappointment, which is shared by his wife who finds that in New York she is unable to gratify her social ambition. At this point Mr. Grant introduces Flossy Williams and her husband, two social climbers, whose characters are delightfully drawn. Selma, in her endeavors to carry out her social schemes, hounds her husband unceasingly; he later dies an overwrought and worn-out man. Selma then marries a lawyer and rising politician, and begins again to climb the social ladder; she sets her heart upon becoming the wife of a senator and determines to leave no stone unturned towards compassing this end. Her husband is finally elected Governor, as the result of a private transaction with a representative of a great corporation, and when one of the state senators dies the way is opened for him to become senator. He has given his promise to sign a certain bill in order to secure his governorship and he now realizes that his chances for the senatorship hang upon his failure to keep his promise. His wife comes forward and convinces him that he is under no obligation to keep his word and that in the interest of American ideals he must forget his obligations and secure the senatorship. Together they play the hypocrite and the bill is vetoed and the coveted senatorship won. In his creation of this persistent, unscrupulous social climber, Mr. Grant has scored a notable success.

Gentleman from Indiana, The, by Booth Tarkington, was published in 1899. It is the story of John Harkless, a young college graduate, the most promising man in his class, who, instead of doing at once the great things expected of him, settles down in a dull little Indiana town and becomes proprietor and editor of a country newspaper. He attacks with both bravery and vigor the hosts of evil which prevail about him, and thereby wins for himself both friends and enemies. His personal efforts toward

bringing to justice a number of White Caps, whose outrages have previously gone unpunished, single him out for their vengeance. With absurd indifference to danger, young Harkless goes about unarmed and pays slight attention to the stray bullets which cross his path. The climax of the story is reached when, in the midst of a scene with the girl he loves, he dashes off into the darkness and is set upon by a band of cut-throats. The only trace of him to be found the following day is a bloody stain near the railroad track and he is given up as dead. The people of the community, aroused from their lethargy by this last outrage, start out to devastate the neighboring settlement from which the White Caps come. News is received that Harkless is alive, the hamlet is spared, and the men who have taken part in the attempted murder receive the penalty of the law. The hero finally returns in triumph and marries the girl of his choice, who has run his paper with great success during his absence, and has been able by this means to get her lover nominated as a member to Congress. There are many stirring incidents in the story and they are narrated with much strength and vigor.

Monsieur Beaucaire, by Booth Tarkington, was published in 1900. In this sparkling and graceful story the author presents a supposed episode in the life of Louis-Philippe de Valois, cousin of Louis XV. of France, who is masquerading as Monsieur Beaucaire. This accomplished prince, bent upon adventure and desirous of having perfect freedom in the choice of a bride, goes to England in the suite of the Marquis de Mirepoix disguised as a barber. Arrived at Bath he assumes the role of gamester and, while amusing himself, falls in love with the beautiful Lady Mary Carlisle. The Duke of Winterset, who is paying his addresses to this lady, is trapped by Beaucaire while cheating at cards, and fearful of exposure consents to introduce the supposed barber as his friend, the Duke de Chatreaurien, at Lady Malbourne's ball, where he charms all by his grace and elegance, and is favored by a rose from Lady Mary. His social success is assured from that time and his suit for the hand of the fair Mary prospers until he is suddenly set upon by the jealous Duke of Winterset and his confederates. Brutally attacked by them

in the presence of his lady love, who has but just assented to his proposal, Beaucaire is accused of being a low-born lackey. After displaying his skilled swordsmanship against overwhelming odds, he is borne off by his servants wounded and too faint to justify himself in the eyes of Lady Mary, who now turns coldly from him. The climax of the tale is reached one week later in the Assembly Room, where a brilliant throng gathers to greet the ambassador of Louis XV. and other French nobles. Here, Beaucaire, hailed as the Duke of Orleans by his respectful countrymen, confronts those who have scorned and derided him and tells his story in the presence of the humiliated beauty and the disgraced Duke of Winterset. Then, after announcing his intention of wedding his sweet cousin in France, whose devotion he has previously failed to appreciate, Beaucaire takes leave of the chagrined Lady Mary, who regrets her lamentable mistake.

Palace of the King, *In the*, by F. Marion Crawford, was published in 1900. This story opens in the old Moorish palace to which King Philip the Second had brought his court when he finally made Madrid his capital. Don John of Austria (Philip's half-brother), who has just returned from the conquest of Granada, is deeply in love with the beautiful Maria Dolores de Mendoza. She has been forbidden by both her father and the king to marry him for reasons of state, but is determined to do so, and in this is abetted by her blind sister. After a struggle to overcome her father's opposition, Dolores is ordered to retire to a convent where she is to be imprisoned until after Don John shall have made another marriage. Dolores is locked into her chamber, from which she escapes disguised as her blind sister and seeks Don John in his apartment in the palace, in order to throw herself upon his protection. Thither come her father and the king, and high words ensue between the monarch and his half-brother. Philip in sudden anger draws his sword and seems to thrust Don John through the heart, and is then overcome by the realization of the consequences which such a deed must necessarily bring upon him. Old Mendoza, aware of the terrible position of the king, offers himself as a sacrifice, and before the courtiers assembled in the ball-room

announces himself as the slayer of Don John. Mendoza is at once condemned to death, but Dolores who has been a concealed witness of the deed rushes to the king and succeeds in obtaining her father's release. Returning to the body of her lover she finds that he is still alive, his wound proving but a slight one. Then follows the marriage of the devoted lovers.

David Harum, by Edward N. Westcott, was published in 1899 and met with a great success which, however, its author did not live to see as he died before its publication. The scene of the story is laid in central New York, where in a town called Homeville, lives David Harum, a country banker, dry, quaint, and somewhat illiterate, but possessing an amazing amount of knowledge not to be found in books. His quaint and original sayings have become household words and his cheerful belief that there is nothing wholly bad or useless in the world, carries with it a strong lesson. The love story, which is told in the book, concerns John Lenox, a young man of education and refinement, brought up among conditions of wealth and luxury, who suddenly finds himself thrown upon his own resources and decides to accept a position under David Harum in his country bank. At first he is somewhat puzzled by the latter's bluff ways and the apparent hardness which he affects in order to try his new clerk, but he soon discovers that underneath the rough exterior are sterling qualities and a warm heart. Before going to Homeville, Lenox has had a delightful acquaintance with Mary Blake a charming New York girl, and has been on the point of declaring himself when a missent letter causes a misunderstanding which is not cleared away until the closing chapters of the story, when they meet in Europe five years later. Here Lenox at first labors under the delusion that she is married but when he discovers his mistake he loses no time in winning her for his wife. David Harum who has become much attached to Lenox takes him into partnership and when he dies makes him his heir. The many amusing anecdotes related in David's quaint and original vernacular afford most entertaining reading and his horse trading, which is his favorite pastime is described in an imitable manner.

Concerning Isabel Carnaby, by Ellen Thorneycroft Fowler, was published in 1898. This is the story of Isabel Carnaby, a brilliant and spoiled child of fortune, who fascinates Paul Seaton the ambitious and distinguished son of a Methodist minister. Paul, after being tutor to a baronet's son, gravitates into journalism, where his literary ability is soon recognized. His character being both serious and sensitive, his patience is exhausted by Isabel's exacting ways and her fondness for testing his affection, and their engagement is broken off. Isabel, shortly afterwards, writes an anonymous novel full of caricatures of society personages with herself as the central figure. The book achieves notoriety and there is much curiosity as to its author. Paul, on being taxed with its authorship by a member of Isabel's set who never suspects her, assumes the responsibility, causing much disapproval among his Methodist friends. Isabel subsequently becomes engaged to Lord Wrexham, a very chivalrous nobleman who releases her when he learns that her heart is given to another. Paul goes into politics where he is most successful and eventually, he and Isabel, who deeply regrets her indiscreet literary production are happily re-united. The book is full of clever epigrams, bright dialogue and apt quotations and its character-drawing is strong and original.

Up from Slavery, by Booker T. Washington, was published in 1901. This is one of the most remarkable autobiographies ever written and reads like a romance. Its author was born at Hale's Ford, Virginia, "about" 1858, was a slave until freed by the Emancipation Proclamation, and never knew who was his father. As a child he was buffeted about, enduring poverty and privations, his life of drudgery in the "nigger quarters" of the Malden family, whose property he was, being a trifle more comfortable than his existence in the poorhouse to which his mother took him in West Virginia. As a child he worked in the salt furnaces and then in the mines, during which time he had a chance to get a few months' schooling every year. Later he secured employment with a New England woman, and was enabled to attend night school, and then at odd times he worked and studied, until in 1871 he started for the Hampton school of which he had heard so much.

He became the star pupil of the place and was graduated with honors, although he was obliged to work his way through. After spending some time at Hampton as a teacher, he founded the now famous institution at Tuskegee, Alabama, which must always be a notable monument to his energy and enthusiasm for the work of uplifting his race. The college was started in 1881 in a shanty, under the most inauspicious circumstances and at a time when the idea of a higher school for the "blacks" was treated with derision. The story of Mr. Washington's career is told with much grace and simplicity as well as extreme modesty. It would be difficult to parallel this instance of a man born a slave and beginning his life in the most miserable and desolate surroundings, who has become within forty years one of the world's effective workers, commanding the attention of pulpit and press, welcomed in the homes of greatness and having won for himself universal respect.

Mr. Dooley, in Peace and in War, by F. P. Dunne, was published in 1898. This is a collection of papers containing the observations and reflections of Mr. Dooley, who is a character who will live for a long time in the memories of those who read his words of wisdom. Mr. Dooley is a Chicago Irishman past middle age, who lives in Archey Road, where he presides over a small saloon. Having left Ireland in his youth, he has witnessed, from his point of vantage, the events of the world's history, regarding which he has meditated deeply, and having done so is always ready to impart his impressions to his sympathetic friend and comrade, Mr. Hennessy, or to answer the searching questions of his neighbor, Mr. McKenna. Mr. Dooley has all of an Irishman's shrewdness, combativeness, independence, and appreciation of courage and loyalty, and his keen wit and picturesque phraseology make his reflections very entertaining reading. Mr. Dooley's national reputation was made at the time of the Spanish-American War, when his humorous comments with the underlying truth and common-sense which they contained were eagerly quoted over the whole country. Besides presenting his impressions of the war, Mr. Dooley deals with the various topics of the day, and draws amusing pictures of manifold celebrities from the "new wo-

man" to the expert lawyer and modern child. His philosophy, full of wit and humor and yet often possessed of an under-current of pathos, covers a wide field, and in reading it one cannot fail to be impressed by its clear-sighted reasonableness and indomitable commonsense. The author of 'Mr. Dooley' has taken his rank among the noted humorists and has made a genuine contribution to permanent literature.

Strenuous Life, The, by Theodore Roosevelt, was published in 1900. This is a collection of thirteen essays and addresses on various subjects. The book takes its title from the first of the series, which is an exposition of that ideal of character and that theory of life of which Mr. Roosevelt himself is such a conspicuous example. Two of the papers are admiring biographical studies of Grant and Dewey and the others are along ethical, political, and civic lines. One essay on 'The American Boy' contains much in the way of valuable suggestions and advice. The author tells the youth that if he would turn out a good American, he must not be a coward or a bully, a shirk or a prig. He must work hard and play hard, be clean-minded and clean-lived, and able to hold his own under all circumstances. The following quotation perhaps gives the key to the sentiment which runs through the book: "I wish," says the author, "to preach that highest form of success which comes, not to the man who desires mere easy peace, but to the man who does not shrink from danger, from hardship, or from bitter toil, and who, out of these, wins the splendid ultimate triumph." Among the subjects ably treated are "Expansion and Peace," "Civic Helpfulness," "Character and Success" and "Military Preparedness and Unpreparedness."

Forest Lovers, The, by Maurice Hewlett, was published in 1898. It deals with the early romance days of France and with the manifold experiences of Prosper le Gai in the mysterious forest of Morgiaunt. Prosper, who rides singing on his way, intent only upon adventure, and without a thought of love, finds himself, before a week has passed, the husband of a pathetic little waif. He marries this poor servant-girl, apparently of low degree, from pity, in order to rescue her

from being hanged as a witch, or handed over to a false monk. In the end his wife, Isoult la Desircé, proves to be the long-lost daughter of the Countess Isabel, Countess of Hauterive and Lady of Morgraunt. The motive of the story is the triumphant progress of Isoult's love for her knight and lord. She serves him and as protégée and slave, undergoes blood-curdling experiences and intense humiliation for his sake, almost sacrificing her life to save his credit. Prosper's feeling for the waif he has rescued, passes from pity to interest and at last reaches the plane of noble and ideal love, which alone is what Isoult desires to attain. A mutual and perfect understanding is reached in the end when Isoult's love has been tried, and Prosper's developed by all the stirring incidents which the story contains. The book is well named, as the mysterious enchantment of the forest plays an important part in this mediæval romance, and the author has succeeded in combining real human interest with his fantastic setting. The spirit of the allegory pervades the work which breathes the atmosphere of some of Wagner's operas.

Elizabeth and her German Garden, was published anonymously in 1898. This is the journal of Elizabeth, a young married woman who, tired of city life, persuades her husband to move into the country where they have an old family estate, which is rapidly going to decay. The opening pages describe in a most breezy and delightful way her first experience in bringing order out of chaos. She goes in advance of her family to the old house, accompanied by a housekeeper and a servant, and oversees the workman and gardeners, who are making the place habitable. Elizabeth who is a true lover of nature, finds perfect enjoyment in her out-of-door life, and her ecstasy and delight over her garden forms the motive of the tale. After some weeks spent entirely in communing with nature, she is joined by her family, and her journal then depicts their idyllic home life in the country. Her husband, whom she laughingly calls the "Man of Wrath," and her three children, designated severally as the "April," "May" and "June" babies, figure frequently in the pages of her journal. The trials she endures from unwelcome guests, stupid servants and a disagreeable governess, are amus-

ingly described, as are the minute details of her experimental gardening. The author's enthusiasm for nature, and keen knowledge of humanity makes the book both entertaining and agreeable reading. It is delightful in style, and Elizabeth muses, laughs and moralizes over her garden, her husband, her babies and her acquaintances in a peculiarly feminine way in which is blended humor, simplicity, shrewdness and philosophy.

In the Fog, by Richard Harding Davis, was published in 1901. This entertaining story presents the development of an amusing conspiracy planned by four members of "the Grill," London's most exclusive club, to prevent a fellow-member, who is a cabinet minister, from leaving the club to speak in the House in favor of a Naval Increase Bill, opposed by the conspiring quartette. Aware of the fascination which stories of criminal investigation have for their victim, Sir Andrew, one of the conspirators begins to relate a strange adventure which befell him while lost in a fog the previous evening. He describes his accidental entrance into a house where he discovers the dead bodies of a famous explorer, the Earl of Chetney who has just returned to England, and a Russian adventuress. The story is here taken up by another, who relates an incident in the life of the murdered lady, and he is followed by the third member of the party who turns out to be the lately returned Earl of Chetney himself, who in order to take a just revenge on the first speaker, for the part he has been made to play in the narrative cleverly fixes the murder on his fellow conspirator. In the laugh which follows this startling dénouement, Sir Andrew, for the first time realizes that the tales to which he has listened are pure inventions, at which juncture a message is received that the "House has risen," and the four conspirators rather shame-facedly confess the object of their narratives. Sir Andrew, who is at first inclined to be angry, grasps the humor of the situation and joins in the laugh of the successful story-tellers. The climax of the evening's entertainment is reached when the cabinet minister informs the discomfited gentlemen that their efforts have been wasted as the Bill in question has been passed by a large majority early in the afternoon.

Man from Glengarry, The, by Ralph Connor, was published in 1901. This is a tale of the life among the Canadian lumbermen, of their toil in the great forests and their work of floating the timber down the rivers. The book opens with a vivid description of a fight between "Murphy's gang" and that of Macdonald, at a tavern where the rival lumbermen are assembled. In this fight, "Black Hugh" Macdonald is fatally injured and one of the motives of the story is the subduing of his intense desire to be revenged upon his enemy Le Noir. His son Ranald Macdonald, "The Man from Glengarry," takes up the feud and the author depicts the mental conflict which he undergoes before he rises to the height of saving the life of his mortal foe. The character of Mrs. Murray, the wife of the Scotch Presbyterian minister, is interestingly presented in the description of her religious influence over Ranald Macdonald and the other rough lumbermen, "a hundred of whom are ready to die for her." The story traces the development of Ranald's character from his introduction as a lad of seventeen years, at the tavern brawl, through many thrilling adventures in the woods and on the river, up to the time that he becomes the educated and successful manager of the British American Coal and Lumber Company. The religious element in the book is a strong one and predominates over that of the love theme. Ranald's wild nature is strongly influenced by his love for the beautiful but ambitious Maimie St. Clair, whose life he saves, and who accepts his boyish devotion, but who later turns from him in order to make a brilliant match. Ranald in the end finds his true affinity in the loyal and sprightly Kate Raymond, Maimie St. Clair's intimate friend. The story has much force and graphic quality and the picture of the sturdy Glengarry men, led by the moral and physical giant Macdonald Bhain, is truthful and convincing, as are the descriptions of life in the backwoods and on the river.

Janice Meredith, by Paul Leicester Ford, was published in 1899. This book presents with realistic accuracy the most dramatic episodes of the American Revolution. It gives a fair-minded picture of events and conditions and is most amusing in its old-time flavor, being faithful to the spirit of the times, and offering the reader a striking sketch of

George Washington. The opening scene is laid near Brunswick in the province of New Jersey in the year 1774, and a view is presented of the Tory household of the Merediths, whose tea-drinking habits are protested against by the Sons of Liberty. Janice, the heroine, is a vivacious maid of fifteen at the time the story opens, and a natural coquette. This sprightly heroine is made the centre around which the most thrilling episodes of the Revolution revolve. She subdues the British hearts at Philadelphia, is the life of the captives in Virginia, and conquers both friend and foe in the trenches of Yorktown. The story of her varying fortunes is capitally told, and the reader follows Janice and her fiery lover, Col. John Brereton, through manifold wild adventures and hairbreadth escapes. Brereton fulfills perilous missions for the patriotic cause, undergoes the most trying ordeals and narrowly escapes being hung as a spy. He exerts himself to the utmost to rescue the Meredith family from impending misfortunes and is misrepresented and unjustly accused of cruelty towards them. He becomes the trusted friend of Washington, and in the end wins the hand and heart of the impulsive and capricious Janice, whose fair face has wrought such havoc among her countrymen and their opponents. After endless misunderstandings, separations, and the unraveling of many complicated circumstances, Janice and Brereton are united and receive the blessing of General and Mrs. Washington.

Richard Carvel, by Winston Churchill, was published in 1900. The characterization of this hero of the Revolutionary period is undoubtedly one of the best of its type in recent fiction. Richard Carvel spends his early life in Maryland, where he is brought up by his grandfather, an ardent supporter of King George. Here begins his varied and romantic career, as does his devotion for the lovely Dorothy Manners, who is shortly removed to London, where it is hoped she will contract a brilliant marriage. Through the instrumentality of a rascally uncle, Carvel is kidnaped by pirates and is later captured by Paul Jones, with whom he casts in his fortunes; they become fast friends and together experience many vicissitudes. In London, the hero undergoes trials and

privations and suffers the humiliation of being detained in the debtors' prison, from which he is rescued by Dorothy Manners. His subsequent career in London is distinguished by steadily increasing success and he enjoys the friendship of Horace Walpole, George Fox, and other prominent men. Carvel frustrates the plan of Mr. Manners to make a match between his daughter and the miserable Duke of Chartersea, and soon after learning of the death of his grandfather and of the fact that he has been defrauded of his rightful inheritance, returns to America. Here he finds an occupation in taking charge of the lands of a worthy lawyer and patriot, until the breaking out of the Revolution, when he enlists and serves with Paul Jones. The great climax of the story is reached in the brilliant description of the victory of the Bon Homme Richard over the Serapis, in which battle Carvel is severely wounded; he is taken to England where he is nursed by Dorothy, who at last consents to become his wife, and returns with him to America, where his heritage is finally restored to him.

Tommy and Grizel, by James M. Barrie, was published in 1900. This is a clever and baffling character-study of Thomas Sandys (whom the author first introduced to the public under the guise of "Sentimental Tommy"), and of Grizel, who adores him and studies his every act and motive. Tommy is a unique and original creation possessed of a genius which unfits him for practical life. He is a creature of ever-varying moods who may be loved but never understood and still less approved of. Grizel, who is a paragon, is destined to have her career blighted by her love for this erratic genius, with his gift at writing and his fatal gift of making-believe. She realizes that Tommy does not love her, and yet she loves and honors him for his effort to make her think he does. To Tommy "all the world's a stage" and he is cast for leading lover. He knows by instinct how to make direct appeal to every woman's heart and he cannot resist the constantly recurring temptation to exercise his power. The reader follows his brief career with scorn and sympathy, as he writes matchless love scenes and then endeavors to materialize them by flirting with the London ladies, as he struggles

to return Grizel's ideal love in kind, and having primed himself with high resolves, immediately makes love to shameless Lady Pippinworth, almost breaking poor Grizel's heart. The author paints his abject misery at the realization of the harm his selfishness has wrought, his hasty marriage with the distraught Grizel, and his devoted nursing of her back to health and happiness, and finally his weak indulgence of his former passion for the tantalizing demon embodied in Lady Pippinworth, who lures him to follow her into the garden and is the cause of his being impaled upon the picket fence, where he meets his tragic end.

Real World, The, by Robert Herrick, was published in 1901. In this story, the author presents an interesting study of American social conditions, as viewed through the eyes of his hero, Jack Pemberton, three phases of whose life are depicted, "childhood," "youth," and "manhood." Pemberton's early days are darkened by poverty and family dissensions and, amid discordant surroundings, he begins to realize that most individuals create for themselves an unreal environment in which they live, mistaking their own shadowy creations for reality; he determines to find for himself the "real world," and the author traces his gradual awakening to ambition for success in the social and material universe, and his final recognition that the "reality" he seeks must be upon a higher plane. While acting as clerk at a summer hotel, Pemberton makes the acquaintance of Elsie Mason, a brilliant, impulsive, and ambitious girl who becomes his youthful idol and who shares with him her wordly wisdom. She fires him with aspirations for the world, she seeks to conquer, and his love for her forms the ruling motive of his early career. She continues to influence him strongly, even after her mercenary marriage with a rich man, until he awakens to a realization of the utter frivolity of her character and discovers that she, too, is a phantom. In the end he wins the love of the sweet and conservative Isabelle Mather, who has passed through an unfortunate engagement with Elsie Mason's dissipated brother, and who helps him to attain his "real world." The author follows Pemberton's career as a poor boy, a hotel clerk, a student

at Harvard College, and takes leave of him as a successful lawyer, who has passed through many trials and struggles which have developed in him a strong, upright character. The story is decidedly introspective and the author's picture of contemporary society is appalling if true.

Eleanor, by Mrs. Humphry Ward, was published in 1900. The real interest of this book is not so much in its plot as in the development of the character of its heroine Eleanor Burgoyné, a woman of rare charm and of supreme intellectual endowment, who comes to Rome for the benefit of her health. She has had a brief and unhappy married life which has ended with the death of husband and child, since when she has for eight years been absorbed in the world of books. In Rome, she is brought into close companionship with her cousin Edward Manisty, with whom she falls devotedly in love. He is thoroughly self-centred and egotistical, moody and taciturn, and possesses insufferable manners. Despite her frail health, Eleanor throws herself body and soul into the endeavor to aid Manisty in the production of a successful book; she spends long and exhausting hours discussing, copying, and advising, and acts as an intellectual stimulus for his powers and perceptions. The introduction of Lucy Foster upon the scene, and an adverse criticism upon his book, bring about a change in Manisty's attitude towards Eleanor; he falls in love with the pretty young American girl and his cousin realizes that he has not a thought for her. She at first attempts to separate the lovers, and Lucy, loyal to the older woman, and true to the promptings of her Puritan conscience, rejects the advances of Manisty, and leaves Rome with Eleanor, whose health, impaired by the emotional and physical strain she has experienced, is gradually failing. After much suffering and a violent mental struggle, Eleanor rises above her own feelings and exerts her influence to bring about the union of the lovers, whose marriage she survives but by a few months.

Making of a Marchioness, The, by Frances Hodgson Burnett, was published in 1901. The scene is laid in England, at the present time, and the heroine is Emily Fox-Seton, an amiable and unselfish young woman of good

family who is obliged to support herself. She lives in inexpensive lodgings spending her slender earnings to the best advantage, and being possessed of a sunny and cheerful disposition, is contented with her lot. To her astonishment and delight she is invited by her patroness Lady Maria Bayne to make her a visit at Mallowe, her beautiful country seat. She is to be one of a large house party among whom is to be the Marquis of Walderness, who is considered the "catch" of the season. Emily finds an unselfish happiness in promoting the comfort and pleasure of Lady Maria's guests and is untiring in her efforts to add to their enjoyment. She keeps herself in the background never dreaming that she is herself an object of attention, but hoping with unselfish interest that the affections of the Marquis will be won by Lady Agatha Slade, a dainty and lovely girl, who is anxious to win a matrimonial prize. Nevertheless, the Marquis, who prefers beauty of character, to external charms, is impressed by Emily's noble qualities, and asks her to be his wife. The Marquis's proposal is such a complete surprise to Emily that at first she cannot believe her good fortune, but he soon convinces her that she is really the object of his choice and she accepts him with all the joy of a simple nature. Lady Maria greets this unexpected dénouement with remarkable composure and the story ends happily for all concerned.

Hugh Wynne, Free Quaker, by Dr. S. Weir Mitchell, was published in 1897. This story is written in the form of an autobiography, and is told by Hugh Wynne, who later becomes Brevet Lieutenant-Colonel on the staff of his excellency, General Washington. The scene is laid in Philadelphia during the time of the Revolution, and a very truthful and striking picture is given of the social life and customs of the Quaker City. The hero, Hugh Wynne, is the son of a rigid old Philadelphia merchant, intolerant of youth and pleasure, as well as of armed resistance to authority, who in his youth had married a gay and loving French woman, the direct opposite of her stiff-necked husband. Hugh endures the austerities of his grim father as long as his ardent and strong-willed nature will allow, and when the moment arrives

that he can be spared from a business which has never been congenial to him, he follows the leading of his heart to the camp of Washington and takes service with the patriotic forces. Being a good shot and an admirable swordsman he soon gets a commission, and from that time shares the hardships and successes of the campaign. At one time a prisoner in Philadelphia, at another a spy seeking out weak spots in the enemy's defence, and again on the staff of Lafayette, he participates in the most important scenes of the long and wavering struggle. *Darthea Peniston*, the love of Hugh's life, is a fascinating and lovely girl whose coquetry and charm wins for her the love of Jack Warder, Hugh's faithful and constant friend, and also that of Arthur Wynne, Hugh's cousin, the plausible villain of the story. Darthea, however, remains true to Hugh, and Warder nobly stifles his affection and proves himself the loyal and unselfish friend. The story is full of charm and interest and pictures the life of the old régime of Philadelphia with all the variety and grace, elegance and refinement which then belonged to it.

Octopus, *The*, by Frank Norris, was published in 1901. It is the intention of Mr. Norris to write a trilogy of novels which shall symbolize American life as a whole, with its hopes, aspirations, possibilities, and problems. This book, which is the first of the three, has for its central motive Wheat, the great source of American power and prosperity, and also the literal staff of life. The volume deals with the production of wheat and pictures a corner in California, the San Joaquin valley, where a handful of ranchmen are engaged in irrigating and ploughing, planting and reaping and harvesting. While performing all the slow arduous toil of cultivation they are at the same time carrying on a continuous warfare against the persistent encroachment of the railroad, whose steel arms are reaching out, octopus-like to grasp, encroach upon and crush one after another all those who venture to oppose it. The novel typifies on a small scale the struggle going on between capital and labor, the growth of centralized power and the aggression of the corporation and the trust. But back of the individual and back of the corporation is the spirit of the nation,

typified in the wheat, indomitable, rising, spreading, gathering force and carrying with it health and sustenance to other nations. Throughout the book the two underlying thoughts are kept before the reader,—that of the railroad, insistent and aggressive, and that of the wheat, powerful and life-giving. The most dramatic scene in the book is that in which S. Behrmann is struck down at the very summit of his ambition, caught in a trap by his own wheat and pictured miserably writhing and choking to death in the dark hold of the ship, while the pitiless hail of grain pours down upon him from the iron chute.

Via Crucis, a romance of the Second Crusade, by F. Marion Crawford, was published in 1900. The story is placed in the twelfth century and deals with the doings of the Crusaders, a particularly effective subject for a romance. The scene is first laid in England, then shifts to the French Court, and from thence to Rome, then back again to France and from there to the arid sands of Syria. The hero, Gilbert Ward, is a brave English knight, half monk and half barbarian. His father is treacherously killed by Sir Arnold de Curboil, who marries his victim's wife within a month after her husband's death. Gilbert, foully wounded by Sir Arnold and cheated of his heritage, is forced out into the world as an adventurer. Arriving at the French Court, his great torso and gentle manner win him the love of the beautiful Queen Eleanor, who is the central figure of the story. Her passion for the English knight is so strong that with her bold and masterful nature, she almost causes him to falter in his loyalty to Beatrix de Curboil, his step-sister, whom he really loves. However, the efforts of the amorous queen finally prove fruitless in winning him from his allegiance to his early love, and he remains steadfast against temptation. Gilbert leaves the Court and wends his way to Rome, where in the struggle for possession of the Holy Sepulchre he gains distinction and renown. The disinherited Norman boy, the savior of the army and the hero of the day, becomes the Guide of Aquitaine and marries the faithful Beatrix. Freed from the spell which the Queen had in the past woven around him, Gilbert at last kneels calmly at her feet uttering the words, "I cannot love you, but in

so far as I may be faithful to another I give you my whole life." This romance, which belongs essentially to the life of the old world, is well constructed and well told, and the Queen's generous renunciation of her love for Gilbert renders her figure in the story a dramatic one.

Bob, Son of Battle, by Alfred Ollivant, was published in 1898. It is the author's mission to be the inventor of the novelistic dog, for though horses have often figured in fiction, this is the first fully fledged novel with a dog for the central figure. The scene of the story is laid in the Cumberland fells and much of the interest turns on the trials of the sheep dog of the North. Bob or "Owd Bob," as he is called, is the last of the renowned "gray dogs of Kennion," a wonderfully fine and sagacious breed of shepherd dogs, in which the dalesmen took great pride. The deeds of this splendid creature and those of his rival, "Red Wull," the "Tailless Tyke," are set forth in a powerful manner. The dogs' contest for the "Champion Challenge Dale Cup" is described in a most spirited way, and the contrast in the characteristics of the two rivals is as great as that between their respective owners. Bob's master, James Moore, the farmer of Kenmuir, calm, firm, and gentle hearted, one of a race of gallant "statesmen," is as widely distinguished from the blasphemous little Adam McAdams as is the noble gray dog from his sanguinary foe. McAdams's attachment to his dog, which is so much stronger than that which he feels for his own son, whom he treats with much cruelty, is set forth with remarkable strength. The search for the mysterious sheep slayer, and the capture of "Red Wullie," redfanged and caught in the commission of the one capital crime of the sheep-dog, causes the breakdown of the culprit's master and reveals a bit of tenderness yet left in his hardened nature. Many of the episodes are eminently pathetic, especially so is the action of the "gray dog of Kenmuir" upon the tragic occasion of the downfall of his rival.

Singular Life, A, by Elizabeth Stuart Phelps, was published in 1896. This is the story of Emanuel Bayard, a young man of noble character, and deeply religious nature, who having been brought up among luxurious surroundings, chooses

to give up all for the cause of Christ. Being an orphan, he has lived from childhood with his rich uncle, Mr. Hermon Worcester, who intends to make him his heir. Bayard goes to the Theological Seminary at Cesarea where he cannot sincerely subscribe to some of the doctrines and is accordingly judged "unsound," and thereby wins the disapproval of the faculty and also of his uncle, who is one of the trustees of the seminary. He accepts a call to a small parish in Windover, a seaport town, where he ministers with great patience and self-sacrifice to a congregation made up from the roughest and lowest elements of society. While in Cesarea, Bayard had gained the friendship of Helen Carruth, the daughter of the professor of Theology, a handsome and brilliant girl, whom later he passionately loves; he undergoes many struggles before he can convince himself that it is right for him to marry, or to ask Helen to share his poverty, but finally his great love, which she reciprocates, conquers all obstacles. Bayard's uncle dies and leaves him a small legacy, which is however sufficient to make him independent, and he and Helen are married. They return from their wedding trip for the dedication of Bayard's new chapel for which he has labored untiringly and which is called the Church of "Christlove." As they are leaving the chapel after the service, Bayard is struck by a missile from the hands of a miserable wretch named Ben Trawl. The blow proves fatal and after a week of suffering, borne with fortitude and courage and tended by his heartbroken wife, Bayard dies, leaving behind him the legacy of an unselfish and noble life.

Tory Lover, The, by Sarah Orne Jewett, was published in 1901. The scene of the story is laid in Berwick, Maine, on the Piscataqua River, and deals with the period of the Revolution. Roger Wallingford, the hero of the tale, is a fine fellow of Tory ancestry, who, through his love for Mary Hamilton, a beautiful girl, joins the cause of the Patriots. Mary, whose brother Colonel John Hamilton warmly espouses this cause, is herself fired with enthusiasm and patriotic fervor, and urges her childhood's friend to identify himself with those seeking independence. Through her influence over Captain Paul Jones, who is her brother's guest, and who is enthralled by her beauty, a commission is obtained for Wallingford and

he ships on the Ranger. This course, Mary hopes, will insure the safety of Roger's mother, Madam Wallingford, whose loyalty to the King places her in a perilous position. Such a step, however, fails to satisfy the people and Madam Wallingford is forced to leave the country. At this time bad news concerning Roger has been received and he has been accused of treachery and desertion and no trace of him can be found. Mary, who is confident of Roger's integrity, accompanies his mother to England, determined to do everything in her power to find him and clear his name. After many disheartening disappointments, Mary's efforts are at last crowned with success and, through the assistance of Paul Jones, Roger is found at a country inn, where he, as an escaped prisoner of war, has taken refuge disguised in the costume of a drover. It is proved that Roger has been the victim of a conspiracy and the mystery is cleared up by the confession of the villain who has caused it and who meets with well-deserved punishment. The lovers are happily united.

Stringtown on the Pike, by John Uri Lloyd, was published in 1900. In this story the author describes the inhabitants of the rolling land which lies between the Ohio and Kentucky rivers. The Stringtown people are a rugged, narrow folk, suspicious in their intercourse with strangers, yet at heart loyal and sturdy. The story opens with a curious maze of negro-lore, and Cupe, an old darky living with his wife in a cabin on the outskirts of Stringtown, foretells in a mysterious way the events which are to follow. Cupe's master, the Corn Bug, a social pariah, ignorant and steeped in debauchery, comes into possession of certain papers, which establish his claim to all the region about Stringtown. The papers are submitted to Judge Elford, who officially expresses the opinion that the claim if pressed would be almost certain of success, and that the land would revert to the drunkard. It is then that the Corn Bug, rising to a fine height, burns the papers and goes back to his life of privation and hardship. The romance of the tale centres about Susie Manley and her lover Samuel Drew, who, after an absence of some years, returns to be professor of Chemistry in the University on the Hill. The character of the Red Head Boy is drawn

in direct contrast to that of his rival and foe, Drew. He is a combination of generosity and maliciousness and forms the dominating influence in the story. Mr. Nordman, the uncle of Red Head, has died under suspicious circumstances, and his nephew is charged with the murder. Drew accepts the invitation to testify as a chemical expert in the case, and on his evidence, which is based upon an error, the prisoner is sentenced to death upon the gallows. He is not however allowed to be unjustly executed.

Master Christian, The, by Marie Corelli, was published in 1900. This book is an arraignment of the ecclesiastical system and modern Christianity as typified partly by the Church of Rome and partly by the Church of England. It deals principally with the hypocrisy of the Roman church, the immoral lives of its priests and its successful attempt to encourage ignorance and superstition. The keynote is struck in the opening chapter, when the author describes the sensuous atmosphere of a great cathedral as the background for the ascetic figure of Cardinal Boupré, who typifies the simple-minded and saintly son of the church, and is contrasted with the Abbé Vergnlaud and other ecclesiastics in the tale, who were both worldly and wicked. The book is for the most part a series of conversations carried on sometimes among the "servants of Christ," sometimes in fashionable society, while the motive running throughout all is the constant struggle of the spiritual against the material. The character of the old Cardinal is perhaps the most natural and pleasing figure of the story. He adopts a foundling whose actions are narrated so as to set forth the position of the Pope. The Cardinal has been present at a service in a Paris church during which the immoral Abbé is nearly murdered by his own natural son, and the Abbé's confession of his sin and acknowledgment of his child give great offense at Rome, whither the Cardinal is summoned. Here the principal characters of the story are assembled, among them Aubrey Leigh, an American actor and journalist, who is deeply pained by the pride and wickedness of the modern churches, and the Cardinal's beautiful niece Anglea, who has painted a wonderful picture which ultimately brings her under the ban of the church. A brief outline can give only

a faint idea of the many subjects touched upon by Miss Corelli in this book: its six hundred pages contain compressed thought on all the topics of the day.

When Knighthood Was in Flower, by Edwin Caskoden, was published in 1898. This is a historical romance of England in the sixteenth century, which describes the courtship and marriage of Mary Tudor, sister of Henry VIII., and Charles Brandon, who is far below her in the social scale. In this romantic love-story the reader is introduced into the intrigues and follies of the court and is shown how a willful princess obtains her own way. Brandon's strength, comeliness, and courage win him favor in the eyes of the King and the love of Mary Tudor, for whom he cherishes a seemingly hopeless passion which almost works his ruin. King Henry determined to use his sister for purposes of political advancement, arranges a marriage for her with the old French king, promising that after his death she shall marry whom she likes. To this promise she later holds him when she confesses her marriage to Brandon. Besides King Henry, there are various historic personages introduced, among them Cardinal Wolsey, the Duke of Buckingham, and Jane Bolingbroke, who with her dove-like gentleness is a contrast to the brilliant, flashing, ever-changing Mary Tudor, whose picture is a clever piece of character drawing. The scene in which she coaxes the King to bestow the title of Duke of Suffolk upon her lover is one of the most effective. The quality of the book is dramatic, and the court and its doings are described in the language of to-day, except for occasional extracts from an old family chronicle of the narrator. The story carries the reader forward rapidly and his interest in the fortunes of the beautiful heroine and her trio of friends continues without a break until the happy conclusion, when the Princess attains her heart's desire.

Alice of Old Vincennes, by Maurice Thompson, was published in 1900. The scene of the story is laid in old Vincennes on the Wabash, in 1778, and describes the life of the northwest during the Revolutionary period. The heroine, Alice Roussillon, by birth a Tarleton, and therefore a member of one of the "first" Colonial families, has been

stolen in her infancy and educated as a creole girl amid the hardships of pioneer life and the uncertainty of Indian warfare. Her adopted father is Gaspard Roussillon, a successful French trader with the Indians, and Alice grows up strong and beautiful and an expert with gun and sword. Lieutenant Beverly, Alice's lover, is a man of aristocratic birth whose affection for one he considers a simple creole girl portends a hard struggle between his patrician feelings and his love. However, this obstacle is removed by the discovery of Alice's true lineage, and, after many exciting adventures, she and Beverly are at length united. There are many thrilling episodes described in the story, among which may be mentioned the rescue of the settlement by the young American Colonel George Rogers Clark, who puts the British soldiers to rout after one of the most trying marches ever described in fiction. Among the conspicuous characters in the tale is good old Père Beret, who is a mountain of strength in more ways than one, and his duel with Colonel Hamilton over the supposed dead body of Alice is powerfully described. The Indians are most graphically pictured and "Long Hair," with his craft and cruelty, savage nobility and meanness, and splendid but hideous physique, is one of the most picturesque figures in the book. Old frontier life in all its rudeness and simplicity is vividly portrayed, and the stirring times when men went about with scalps hanging at their belts is brought forcibly before the reader.

Graustark, by George Barr McCutcheon, was published in 1901. It is entitled "the story of a love behind the throne" and is a thrilling tale of romance and adventure. The hero Grenfall Lorry, a rich and attractive young American, while traveling becomes acquainted with a charming foreigner who afterwards proves to be the Princess of Graustark visiting America incognito. The acquaintance is begun in a unique manner as Lorry and Miss Guggenlocker are accidentally left behind at a small way-station and only succeed in overtaking their train after a rough and perilous drive during which she clings to him for protection. This is the beginning of friendship which ripens into passionate love, and after the departure of the lovely foreigner from the country, Lorry

finds life unendurable and starts in search of her. In his quest for Graustark he is joined by his friend Harry Anguish, whom he meets in Paris and who becomes the companion of his adventures. On the night of their arrival in Graustark they frustrate the plan of the wicked Prince Gabriel to kidnap the Princess, and while rescuing her, Lorry discovers to his astonishment that she is the object of his search. The Princess cannot accept Lorry's advances owing to her high position and also to the fact that she is about to consent to marry a neighboring Prince named Lorenze, in order to save her country from financial ruin. On the day of the betrothal, however, Lorenze is found murdered, and Lorry who has had an altercation with him is accused of the crime. Lorry is saved from the vengeance of the murdered man's father through the intervention of the Princess, who declares her love for him, and the real assassin, Gabriel, the rival Prince, is convicted by the cleverness of Anguish. Lorry, who has become a popular hero, is allowed to marry the Princess in spite of his lack of royal blood, and Harry Anguish marries the Countess Dagmar, the Princess's lady-in-waiting, which brings the story to a happy conclusion.

Portion of Labor, A, by Mary E. Wilkins, was published in 1901. The scene of this story is laid in an industrial centre of New England and all the characters depicted are more or less closely connected with a great shoe factory. Andrew Brewster, the heroine's father, is a patient, gentle New Engander, dignified in the presence of adversity, yet keenly sensitive withal, while his wife, who is of coarser fibre and somewhat vulgar, is redeemed by her fierce pride in her beautiful daughter. Ellen Brewster stands out a delicate flower, from the coarser growth around her and the author traces her development into womanhood, while her aspirations and creeds as a young girl are resolved into a spiritual force, which sends her into the factory with uplifted head and exalted soul and makes her the backbone of her father, and the stern judge of her homely lover. The author draws in Ellen, a creature of grace, daintiness and refinement, who is gifted with spiritual and intellectual strength and who assumes the rôle of

an industrial Joan of Arc, playing an important part in initiating a strike and later in advocating its termination. She rejects her gentle but commonplace lover and in the end contracts a love-match with a rich and eligible man. The keynote of the story seems to be that of the ideal womanhood finding its highest development and recompense in fulfilling with dignity and devotion a commonplace and unlovely destiny. And the author aims to bring the reader to a realization of the thought that to be a part of labor is greater than to be the highest product of labor.

Red Rock, by Thomas Nelson Page, was published in 1899. It is entitled "A Chronicle of the Reconstruction," and is a faithful portrayal of the political and social conditions which existed during that era. The scene is laid "partly in one of the old Southern States and partly in the land of memory," and opens just before the war. Red Rock is the name of a plantation which has been owned and occupied by the Gray family for many generations, and which takes its name from a rock with a huge red stain upon it, which was believed to be the blood of the Indian chief who had slain the wife of the first Jacquelain Gray. The present Jacquelain, the central figure of the story, is a young lad at the time of the breaking out of the war, and, after the death of his father in battle, he enlists, at the age of fifteen, to fight for the South. After many trying experiences, in which he shows great nobleness and courage, he returns home at the close of the war seriously wounded. He finds desolation and ruin all about him and is forced to witness his mother's death and her burial in alien soil, as their home and patrimony have been wrested from them by dishonest means. Jacquelain has always loved Blair Cary, the companion of his childhood's days, but he holds aloof from her, thinking that she is in love with his dashing cousin, Steve Allen, and his suit does not prosper. After many thrilling episodes with "Carpet-baggers," Ku Klux raids, and law-suits, Jacquelain at last comes into his own, winning back the estate of his father and the hand of the girl he loves. Steve Allen, the hero of many exciting adventures, marries Ruth Welch, a charming Northern girl who has come to make her home in the South. Dr. Cary, who figures prominently in the

story, is a noble character and spends his last strength in visiting the bedside of his enemy Leech, the villainous overseer, who has everywhere worked havoc and desolation.

Cavalier, The, by George W. Cable, was published in 1901. This is a lively story of love and adventure in the days of the Civil War, and details the experiences of Richard Thorndyke Smith, a young soldier in the Southern army, who gives the reader his personal reminiscences. At the age of nineteen he becomes a scout under Lieutenant Ferry; figures in many thrilling adventures and performs many valorous deeds. Ferry, whose rightful name is Edgard Ferry Durand, is a brilliant and fascinating character whose noble and fearless nature makes him loved by men and women alike. He has fallen victim to the charms of Charlotte Oliver, a beautiful and daring Confederate spy, but, owing to the fact that she is already married, he feels the hopelessness of his love. Charlotte, who also goes by the name of Coralie Rothvelt, is wife in name only of a miserable rascal who deceived her into marrying him, but whose real character she discovered immediately after the ceremony, and who has done everything he could to make her life wretched. Charlotte is devoted to the Confederate cause and undertakes perilous risks without thought of danger, and is at the front in time of battle, caring for the wounded and dying. Although she reciprocates Ferry's affection, she will not encourage him until she is absolutely convinced of the death of her husband, who finally dies as a traitor, after having attempted her life and seriously wounded her. At last, her courage and fidelity are rewarded and she becomes the wife of the man she loves. Smith, who has been the faithful ally of both Charlotte and Ferry, wins the love

of Camille Harper, the Major's daughter, and the curtain falls on the closing of the war, with strife and discord at an end. This story exhibits the author's simple and unaffected manner of writing, and the plot runs with unusual swiftness and ease.

Linnet, by Grant Allen, was published in 1900. This is a romance of the Tyrol and its scenery and people are described in a manner both effective and pleasing. Two young English tourists come to a little mountain village where they find the Tyrolese in all their native simplicity; the young men, with the pride and aspirations of the hunter, who dance wildly and make love fiercely, and the maidens of easy virtue who tend their cows in the summer and serve a master in the village through the long winter. One of these is Linnet, the heroine, an innocent, modest girl among her bold associates, who possesses a marvelous voice. Both tourists are charmed with the lovely singer, but while one is selfish and conceited and pays her meaningless compliments, the other, who is quiet and undemonstrative really wins her love. His friend, however, being more wise in worldly affairs than himself, persuades him of the folly of his course, and takes him away from the place. Linnet has other lovers among whom is the taciturn inn-keeper, who is a musician and travels with minstrel troupes of his own training, and who means to marry her as a matter of business. He takes Linnet with him on his next tour and while she is rapidly becoming famous she again meets her "Englander" and the love which began in the Tyrolese mountain again assumes its sway. The love story is told with much charm and grace, and when the scene changes to London the contrast in character and national traits between that city and the land of the Tyrol is strikingly shown.

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THERE is evident to any one who examines the LIBRARY that its value largely rests upon the original contributions of authors and scholars in Europe and America. The list of writers at home and abroad is one that would give distinction to any work. For their cordial aid and for their valuable suggestions during the progress of the undertaking, the editors return sincere thanks. Many of the writers are to be credited with many articles besides those to which their names are attached. For a full list of writers who have signed their articles, see the accompanying table.

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Prince Serge Wolkonsky	-	-	-	-	Russian Lyric Poetry	
George Edward Woodberry	-	-	-	-	Matthew Arnold, Samuel Taylor Coleridge, Percy Bysshe Shelley	

GENERAL INDEX

COMPREHENSIVE ANALYTICAL AND CRITICAL INDEX.

READERS will note that for authors represented in the Library a first paragraph of items covers the analysis of the essay on the author.

The second paragraph of indexical items contains the titles of the examples of literature of the same author given with the essay, and the biographical reference to Vol. 42 or 43.

In many cases other references are added to this paragraph, giving titles of works referred to in the volumes of "Synopses" (Vol. 44 or 45), or elsewhere, but for important cases these items form a third paragraph.

It will be seen that references to Vol. 40 or 41 always imply a poetical example; those to Vol. 42 or 43 a biographical account; and those to Vol. 44 or 45 a synopsis of some work of an author.

For Vols. 1-41 the paging of the Library is continuous, making reference by page more certain. For the volume reference, look at the first reference under each name. Where *id.* occurs it refers to the next previous page figures.

- Aar, Alexis**, pen-name of Anselm Rumpelt, 42: 1.
Aarestrup, Emil, 42: 1.
Aasen, Ivar Andreas, 42: 1.
Abba, G. C., 42: 1.
Abbe, Cleveland, 42: 1.
'**Abbé Constantin, The**', by Ludovic Halévy, 44: 261.
'**Abbé Daniel, The**', by André Theuriet, 44: 261.
'**Abbé's Dream**', by Nathan Haskell Dole, 41: 16899.
'**Abbé Tigrane, The**', by Ferdinand Fabre, 44: 262.
Abbot, Ezra, 42: 1.
Abbot, F. E., 42: 1.
Abbot, W. J., 42: 1.
'**Abbot, The**', by Sir Walter Scott, 44: 272.
Abbott, G. C., 42: 1.
Abbott, Edward, 42: 1.
Abbott, Evelyn, ('**Benjamin Jowett**', 45: 448.
Abbott, Jacob, 42: 1.
Abbott, J. S. C., 42: 2.
Abbott, Lyman, essay on Henry Ward Beecher, 4: 1713; biography, 42: 2.
Abbt, Thomas, 42: 2.
'**Abdallah; or, The Four-Leaved Clover**', by Edouard Laboulaye, 44: 107.
Abdulkerim, ('**Dark Aspect and Prospect**', 41: 16987.

- A Beckett, A. W.**, 42: 2.
A Beckett, G. A., 42: 2.
À Becket, Thomas. See **THOMAS**, 42: 2.
Abélard, rationalist, philosopher, and theologian, Thomas Davidson on, 1: 19, 20; his active career (A. D. 1111-42), 19, 25; his personality, 19, 26; opposed reason to faith of Anselm, 22, 27; his first book condemned by council of Soissons, 22; his autobiographic 'History of Calamities', 24; eminent Scholastics his pupils, 27; precursor of Descartes and Kant, *id.*; relations with Héloïse, 20, 24.
'**Héloïse to Abélard**', 27-30; 'Abélard's Answer to Héloïse', 31; 'The Vesper Hymn of Abélard', 33; biography, 42: 2; his meeting with Bernard, 4: 1821.
'**Abide with Me**', by Henry Francis Lyte, 41: 16848.
Abolition, The Story of, fully told in Garrison's Life, 44: 80.
'**Abou Ben Adhem**', by Leigh Hunt, 19: 7796.
Abonyi, Lajos, 42: 2.
About, Edmond, a French novelist and journalist, 1: 34-6; his first books a marked success, 34; gave up fiction for journalism, 35; character of his stories, *id.*
'**The Capture**', 36; 'Hadgi-Stavros', 40; 'The Victim', 42; 'The Man Without a Country', 45-8; biography, 42: 2; his 'The King of the Mountains', 44: 222.
Abrahamic a Sancta-Clara, 42: 2.

- Abraham ben Meir ibn Ezra**, 42: 2.
Abraham Lincoln, by Tom Taylor, 40: 16353.
Abraham, Studies on the Times of, by Rev. H. G. Tomkins, 44: 294.
Abrányi, Emil, 42: 2.
Abrányi, Kornel, 42: 3.
Absen e. German poem of the 12th century, 38: 15599.
Abulfaraj, 42: 3.
Abulfeda, I. I. A., 42: 3.
Abu-Nuvas, 42: 3.
Abyssinia, Hunting in, by Sir Samuel W. Baker, 3: 1278-85.
Acadia, a romance of the story of, in 1645, in Mary Hartwell Catherwood's 'Lady of Fort St. John,' 45: 535.
A Catholic Spirit, by John Wesley, 38: 15802.
Accadian-Babylonian and Assyrian Literature, Crawford H. Toy on, 1: 51-60; begins as early as B. C. 3800, 51; prose works and poetical works, *id.*; part of the poetical, very ancient, and perhaps not Semitic, 52; pictures the beginning of all things from the watery abyss (as in Genesis, ch. i.), *id.*; a second picture gives a different view (that of an Eden, as in Genesis, ch. ii.), 53; story of Tiamat, goddess of the abyss, in a storm-war against the great gods, *id.*; Tiamat slain by Marduk, god of Babylon, *id.*; a nature-story turned into theology, 54; greatest of all Babylonian poems, the Izdubar epic, *id.*; is in twelve tablets, five of which tell the story of a national hero, *id.*; the sixth relates his refusal to wed the goddess Ishtar, *id.*; the seventh recounts her descent to hell in search of means against him, 55; in the eighth and ninth the hero wanders in search of the Babylonian Noah, to hear all about the Flood, *id.*; the eleventh tells this story, almost the same as it was much later told in Genesis, *id.*; a cycle of eagle legends, 56; story of the god Zu stealing the sun-god's tablets of fate, *id.*; curious story of Adapa breaking the wings of the south wind, 57; legend of Dibbarra, *id.*; moral-religious literature, *id.*; hymns to the gods and penitential psalms very like the Hebrew, *id.*; magic formulas showing low spiritism, 58; riddles and proverbs, *id.*; same use of parallelism in poetry as that of Hebrew Bible, *id.*; royal inscriptions found cover B. C. 3000 to 530; no real histories, but chronicles and annals, 59; the Amarna tablets of the sixteenth and fifteenth centuries B. C.—picture of culture in the land of Canaan, *id.*; Berossus, a Greek of the time of Alexander the Great,—his history of Babylonia, *id.*; the older Babylonian literature adopted by Assyrians, 60; recent discoveries carry dates back to B. C. 5000 or 6000.
 Examples of Literature—'Theogony,' 61; 'Revolt of Tiamat,' 61-6; 'Fragments of a Descent to the Underworld,' 67; 'The Flood,' 69-71; 'The Eagle and the Snake,' 72; 'The Flight of Etana,' 73; 'The God Zu,' 75; 'Adapa and the Southwind,' 76; 'Penitential Psalms,' 77; 'Inscription of Sennacherib,' 80; 'Invocation to the Goddess Beltis,' 82; 'Oracles of Ishtar of Arbel,' *id.*; 'An Erechite's Lament,' 83.
Accius or Attius, Lucius, 42: 3.
Accolti, Bernardo, 42: 3.
'Accomplished Gentleman, An', by Julian Russell Sturgis, 44: 291.
'Accordance', by Anne C. L. Botta, 41: 16772.
Achard, L. A., 42: 3.
'A Charge to Keep I Have', by Charles Wesley, 38: 15813.
Achilles Tatius, 42: 3.
Achsharúmov, N. D., 42: 3.
Ackermann, L. V., 42: 3.
Aclocque, C. P. J., 42: 3.
Acosta, José d', 42: 3.
'Acropolis of Athens and Its Temples', Pausanias on, 28: 1215.
'Across America and Asia', by Raphael Pumelly, 44: 305.
'Across the Continent', by Samuel Bowles, 44: 305.
'Acts of the Apostles, The', by Peltier, 44: 295.
Acuña, Manuel, 42: 3.
Acuña de Figueroa, F., 42: 3.
'Adam', 44: 294.
'Adam Bede', by George Eliot, 45: 485.
'Adam Blair', by John Lockhart, 44: 273.
Adam de la Hale, 42: 4.
'Adam Homo' (1841-8), remarkable poem by Paludan-Müller, 28: 11017-8.
Adam, Jean, 'There's Nae Luck About the House,' 40: 16442.
Adam, Juliette. See LAMBER, 42: 4.
Adam Smith, his view of nature contradicted by J. S. Mill, 25: 10013.
Adami, Friedrich, 42: 4.
Adams, Abigail, wife of President John Adams, Lucia G. Runkle on, 1: 84-9; her origin and early married life, 85; sympathy with her husband, John Adams, in his public work, 86-7; her home management and character, 88-9.
 From her letters, 89-109; biography, 42: 4.
Adams, B. L., 42: 4.
Adams, Brooks, 42: 4.
Adams, C. F., 42: 4.
Adams, Charles, 42: 4.
Adams, Charles F., 42: 4.
Adams, Charles Francis, Jr., 42: 4.
Adams, C. K., 42: 4.
Adams, F. C., 42: 4.
Adams, G. B., 42: 4.
Adams, Hannah, 42: 4.
Adams, Henry, American historical writer, a grandson of John Quincy Adams, third son of Charles Francis Adams, 1: 109-11; author of essays and biographies, and of 'History of the United States, 1801-17,' 9 vols., 110;

- special character and value of this history, 110-11.
- 'The Auspices of the War of 1812,' 111-6; 'What the War of 1812 Demonstrated,' 117-21; 'The Battle between the Constitution and the Guerrière,' 122-5; biography, 42: 4.
- Adams, H. B.**, 42: 5.
- Adams, H. C.**, 42: 5.
- Adams, John Quincy**, American statesman, 1: 134-6; comparison of his traits with those of his father, 134; his fifty-four years of public service, 135; singular circumstances qualifying all his successes, *id.*; his 'Memoirs' and other works, 136.
- 'Letter to His Father,' 136; 'From the Memoirs,' 137-40; 'The Mission of America,' 140; 'The Right of Petition,' 141; 'Nullification,' 142; biography, 42: 5; 'The Wants of Man,' 41: 16715.
- Adams, John**, second President of the United States, and father of the sixth President, 1: 126-30; traits of the race, and personal characteristics, 127; early career as a lawyer and patriot, *id.*; participation in the organization of the Revolution, 127-8; services abroad, France, Holland, and Great Britain (1777-88), 128; Vice-President with Washington, and rival of Hamilton as Federalist leader, *id.*; elected President, and endless Adams-Hamilton trouble, 129; as a writer, *id.*
- 'At the French Court,' 130; 'The Character of Franklin,' 132; biography, 42: 5; imaginary speech of, by Daniel Webster, 38: 15748-51; T. Parker's estimate of, 45: 352.
- Adams, Myron**, 42: 5.
- Adams, Nehemiah**, 42: 5.
- Adams, O. F.**, 42: 5.
- Adams, Sarah Flower**, Unitarian hymn-writer, author of 'Nearer, My God, to Thee,' 1: 145; author of a drama, ballads, and hymns, *id.*; her church connection extreme radical, *id.*
- 'He Sendeth Sun, He Sendeth Shower,' 146; 'Nearer, My God, to Thee,' 147; biography, 42: 5.
- Adams, W. D.**, 42: 5.
- Adams, William**, 42: 5.
- Adams, William Taylor**. See OPTIC, OLIVER, 42: 5.
- Addison, Joseph**, English essayist and critic, H. W. Mabie on, 1: 148-58; the representative of letters in his time, 148; an Oxford scholar, 149; sent abroad for four years' travel and study upon a pension, 150; success at home with a poem on 'The Campaign' (of Blenheim), 151; other successes, and becomes Irish Secretary, 152; Swift, *id.*; Addison's personal worth and charm, 153; Steele and the Tatler, 154; Addison's work, and the Spectator, 155; varied significance and influence, 156; his 'Cato,' 156-7; relations with Swift, Steele, and Pope, 157; marriage and death three years later, 158.
- 'Sir Roger de Coverley at the Play,' 158; 'A Visit to Sir Roger de Coverley,' 161-3; 'The Vanity of Human Life,' 164; 'An Essay on Fans,' 168; 'Hymn,' 171; biography, 42: 5; Addison's 'Cato of Utica,' 44: 118; Pope's satire on, 30: 11718; Addison in Thackeray's 'Henry Esmond,' 36: 14679.
- 'Address to the Mummy in Belzoni's Exhibition,' by Horace Smith, 41: 16789.
- Ade, George**, 42: 5.
- Adelung, J. C.**, 42: 6.
- Adenet Le Roi**, 42: 6.
- 'A Description of Such a One as He Would Love,' by Sir Thomas Wyatt, 39: 16231.
- 'Adieu for Evermore,' author unknown, 40: 16439.
- Adler, Felix**, 42: 6.
- Adler, Hermann**, 42: 6.
- Adlersfeld, Eufemia von**. See BALLESTREM, 42: 6.
- 'Adolphe,' by Benjamin Constant, 44: 250.
- Adolphus, John**, 42: 6.
- 'Adonais,' one of Shelley's most perfect lyrics, 34: 13276.
- 'Adonis, The Festival of,' by Theocritus, 37: 14784.
- 'Adrienne Lecouvreur,' by Scribe and Légouvé, 44: 310.
- 'Advancement of Learning, The,' by Francis Bacon, 45: 475.
- 'Adventure of Ann, The,' by Miss Wilkins, 39: 15984.
- 'Adventures in Criticism,' by A. T. Quiller-Couch, 44: 234.
- 'Adventures of Finette, The,' by Perrault, 44: 250.
- 'Adventures of Mr. Obadiah Oldbuck, The,' by Rudolphe Töpffer, 45: 543.
- 'Adventures of Sherlock Holmes, The,' by A. Conan Doyle, 44: 13.
- 'Adversity,' Jeremy Taylor on the merits of, 36: 14556.
- A. E.** See GEORGE WILLIAM RUSSELL, 40: 16557.
- Ælianus, Claudius**, a Latin teacher of Greek rhetoric at Rome, very expert in both writing and speaking Greek, 1: 172-3: his 'Varia Historia,' and 'On the Nature of Animals,' 172; aims to set forth religious and moral principles, 173.
- 'Of Certain Notable Men that Made Themselves Play-Fellowes with Children,' 173; 'Of A Certayne Sicilian Whose Eysight was Woonderfull Sharpe and Quick,' 174; 'The Lawe of the Lacedæmonians against Covetousness,' *id.*; 'That Sleep Is the Brother of Death, and of Gorgias Drawing to His End,' 175; 'Of the Voluntary and Willing Death of Calanus,' *id.*; 'Of Delicate Dinners,' 176; 'Of Bestowing Time,' *id.*; 'How Socrates Suppressed the Pryde and Hautinesses of Alcibiades,' 177; 'Of Certayne Wastgoodes and Spendthriftes,' *id.*; biography, 42: 6.

- ‘Æneid, The,’ by Heinrich von Veldeche, 45: 474.
- ‘Æneid, The,’ by Publius Virgilius Maro, 45: 474; the finest book we owe to desire to complete the story of the Iliad, 19: 7580.
- Æschines, a leading orator at Athens in the age of decline preceding conquest by Philip of Macedonia, 1: 178-80; antagonized Demosthenes, 179; his chief existing works, 180. ‘A Defense and an Attack,’ 180-2; biography, 42: 6.
- Æschylus, greatest of Greek tragic poets, Prof. J. W. White on, 1: 183-92; Attic tragedy made dramatic first by Æschylus, 183-4; author of ninety plays, and took first prize thirteen times, on four each time, 184; only seven complete plays extant, 185; (1) the ‘Persians’ (at Salamis), *id.*; (2) the ‘Suppliants’ a cantata, 186; (3) the ‘Seven Against Thebes,’ *id.*; (4) the ‘Prometheus,’ 187; (5) the ‘Agamemnon,’ 189; (6) the ‘Choëphori,’ 190; (7) the ‘Eumenides,’ *id.* ‘The Complaint of Prometheus,’ 192; ‘A Prayer to Artemis,’ 193; ‘The Defiance of Eteocles,’ 195; ‘The Vision of Cassandra,’ 196; ‘The Lament of the Old Nurse,’ 198; ‘The Decree of Athena,’ 199; the ‘Agamemnon,’ ‘Choëphori,’ and ‘Eumenides,’ the only Greek trilogy now extant, 1: 185, 189; and all three not as long as ‘Hamlet,’ 34: 13649; biography, 42: 6.
- Æsop, the reputed Greek author of fables, about two hundred years after Homer, H. T. Peck on, 1: 200-3; the stories not originated by him, 201; came to Greece through Egypt and Persia, 202; use of animals, *id.*; represent the earliest literary art of primitive man, *id.*; English versions, 203.
- ‘The Fox and the Lion,’ 203; ‘The Ass in the Lion’s Skin,’ 203; ‘The Ass Eating Thistles,’ 204; ‘The Wolf in Sheep’s Clothing,’ *id.*; ‘The Countryman and the Snake,’ *id.*; ‘The Belly and the Members,’ 205; ‘The Satyr and the Traveler,’ 205; ‘The Lion and the Other Beasts,’ 206; ‘The Ass and the Little Dog,’ 207; ‘The Country Mouse and the City Mouse,’ *id.*; ‘The Dog and the Wolf,’ 208; biography, 42: 6.
- Æsthetic Taste, Loss of, by Charles Darwin, 11: 4400.
- Æthiopica,’ by Heliodorus, 44: 192.
- ‘Africa,’ by A. H. Keane, 44: III.
- ‘Africa, A Journey to Central,’ by Bayard Taylor, 30: 14519.
- ‘Africa, Tropical,’ by Henry Drummond, 12: 4897; the country and its people, 4898; water route to the heart of, 45: 559; Lady Duff-Gordon’s ‘Letters from Egypt’ (1862-9) and ‘Letters from the Cape,’ 45: 554; Stanley’s ‘How I Found Livingstone’ and ‘Through the Dark Continent,’ 45: 478; ‘Timbuctoo the Mysterious,’ by Felix Dubois, 45: 465.
- ‘A Friendly Argument,’ by Valdés, 37: 15210.
- ‘After Construing,’ by Arthur Christopher Benson, 41: 16787.
- ‘After the Ball,’ by Nora Perry, 40: 16447.
- ‘After the Play,’ by Burton Egbert Stevenson, 41: 16720.
- ‘After Wings,’ by Sarah M. B. Piatt, 41: 16723.
- Afzelius, A. A., 42: 6.
- Ágai, Adolf, 42: 6.
- ‘A Gallop of Three,’ by Theodore Winthrop, 39: 16077-89.
- Agassiz, Alexander, 42: 6.
- Agassiz, Mrs. Elizabeth, 42: 7.
- Agassiz, Jean Louis Rodolphe, American (Swiss) naturalist, early ambition, 1: 210; his ‘Fishes of Brazil,’ at the age of twenty-two, 211; his ‘Fossil Fishes,’ and visit to England, *id.*; glacial researches and fresh honors, *id.*; visit (1846) to America and settlement (1848) at Harvard University, *id.*; his genius as a teacher, 212-3; his most popular books, 213; lifelong opponent of Darwinian theories, *id.*
- ‘The Silurian Beach,’ 214; ‘Voices,’ 217-9; ‘Formation of Coral Reefs,’ 220-2; biography, 42: 7.
- ‘Agatha Page,’ by Isaac Henderson, 44: 235.
- Agathias, a Greek lawyer of Alexandria, settled at Constantinople in the first third of the sixth century A. D., 1: 223; his principal work a history of great events in the years 553-8 A. D., *id.*; ‘On Plutarch,’ 224; biography, 42: 7.
- Agathon, 42: 7.
- ‘Age of Chivalry, The,’ by Thomas Bulfinch, 45: 475.
- ‘Age of Fable, The,’ by Thomas Bulfinch, 44: 3.
- ‘Age of Gold, The,’ by Minot Judson Savage, 41: 16859.
- ‘Age of Reason, The,’ by Thomas Paine, 44: 328.
- ‘Agnes Grey,’ by Anne Brontë, 44: 302.
- ‘Agnes of Sorrento,’ by Harriet Beecher Stowe, 44: 232.
- ‘Agnes Surriage,’ by Edwin Lassetter Bynner, 44: 258.
- Agoult, Countess d’. See STERN, DANIEL, 42: 7.
- ‘Agricola, Apostrophe to,’ by Tacitus, 36: 14376.
- ‘Agriculture,’ in Hesiod’s ‘Works and Days,’ 18: 7326; Cato, the Censor’s, the oldest book on, 8: 3350; the best ancient work on, by Terentius Varro, 44: 157; glorification of, in the Georgics of Virgil, 38: 15418; 45: 366; an Arabic work of the 12th century, 44: 157; a French didactic poem, 44: 158; a history of, in England, from 1250 to 1793, 44: 158; a Latin work of the Augustan Age, 44: 158; a finely humorous story of German farming, 44: 158; experience with, of Arthur Young in England, 39: 16262; observations on, in France, 16261-2; ‘Annals of,’ established in 1783, 16263; poem on, by Rosset, 44: 158; Sismondi on that of Tuscany

- (1801), 34 : 13472; Andrés Bello's magnificent poem on that of the remote South, 22 : 8915; Clément Mullet, 44 : 157; 'Agriculture and Prices,' by James E. Thorold Rogers, 44 : 158.
- Agrippa, H. C.**, 42 : 7.
- Aguilar, Grace**, a Jewish woman writer of English fiction, 1 : 224-6; her 'The Spirit of Judaism' a new departure work, 225; 'The Jewish Faith' and 'The Women of Israel,' *id.*; 'Home Influence,' 'Mother's Recompense,' 'Days of Bruce,' and 'Vale of Cedars,' 225.
- 'The Greatness of Friendship,' 226; 'The Order of Knighthood,' 227-9; 'The Culprit and the Judge,' 230-5; biography, 42 : 7.
- Aguilera, V. R.**, 42 : 7.
- Ahi, the Sigher**, ('Lament,' 41 : 16970.
- Ahlgren, Ernst**, 42 : 7.
- Ahlquist, A. E.**, 42 : 7.
- Ahlwardt, T. W.**, 42 : 7.
- Aicard, Jean**, 42 : 7.
- Aïdé, Hamilton**, 42 : 7.
- 'Aids to Reflection,' by S. T. Coleridge, 44 : 329.
- Aikin, Lucy**, 42 : 8.
- Aikman, William**, 42 : 8.
- Aimard, Gustave**, 42 : 8.
- Aimwell, Walter**. See SIMONDS, WILLIAM, 42 : 8.
- Ainger, Alfred**, biography of Charles Lamb, 22 : 8817.
- 'Aino Folk-Tales,' by Basil H. Chamberlain, 44 : 242.
- Ainslie, Hew**, a Scottish poet, 42 : 8.
- Ainsworth, W. F.**, 42 : 8.
- Ainsworth, William Harrison**, an English novelist of Manchester, author of some two hundred and fifty volumes of romances, novels, and tales, 1 : 235-7; literary production 1834 to 1882, 236; succeeded Dickens as editor of Bentley's Miscellany, 1839, *id.*; large variety of historic romances, 237; high personal character, *id.*
- 'The Students of Paris,' 238-52; biography, 42 : 8; his 'Old St. Paul's,' 44 : 33.
- Aird, Thomas**, 42 : 8; 'Its Ain Drap o' Dew,' 40 : 16444.
- 'airy Fairy Lilian,' by Mrs. Hungerford, 44 : 322.
- Airy, Sir G. B.**, 42 : 8.
- 'Aithne, Song to,' by Ian Cameron, 40 : 16597.
- 'Ajax,' by Sophocles, 44 : 192.
- Akbar**, emperor of India, 1556-1605, and famous as the wisest monarch ever seen in the East, 45 : 432.
- 'Akbar-nahmeh,' by Abul Fazl, 44 : 335.
- Akenside, Mark**, one of the last and least of English poets of the artificial school before Wordsworth, 1 : 252-5; his unfortunate characteristics of person and manner, 253; real merits and reputation, 254; his 'Pleasures of Imagination,' 255.
- 'From the Epistle to Curio,' 256-9; 'Aspirations after the Infinite,' 260; 'On a Sermon against Glory,' 261; biography, 42 : 8.
- 'A Kentucky Cardinal,' and 'Aftermath,' by James Lane Allen, 45 : 558.
- Aksákov, K. S.**, 42 : 8.
- Aksákov, S. T.**, 42 : 8.
- Alaman, Lucas**, 42 : 9.
- Alamanni, Luigi**, 42 : 9.
- Alanus ab Insulis**, 42 : 9.
- Alarcón y Mendóza, D. J. R. de**, 42 : 9.
- Alarcon, Pedro Antonio de**, a Spanish politician, journalist, novelist, and poet, 1 : 262; earlier political and editorial work, *id.*; series of notable novels, 262-3; immense profits of his 'Journal of a Witness of the African War,' 263.
- 'A Woman Viewed from Without,' 263; 'How the Orphan Manuel Gained His Sobriquet,' 265-7; biography, 42 : 9; his 'Captain Veneno,' 44 : 220; 'The Child of the Ball,' 44 : 221.
- 'Alaska,' a book on American interests in, 44 : 375.
- Albee, John**, 42 : 9; 'Bos'n Hill,' 41 : 16955.
- Alberdingk Thijm, J. A.**, 42 : 9.
- Albergati Capacelli, Francesco**, 42 : 9.
- Albert, Paul**, literary historian, 42 : 9.
- Alberti, Konrad**, 42 : 9.
- Alberti, Leone Battista**, 42 : 9.
- Alberti, Luigi**, 42 : 10.
- Alberti, Sophie**. See VERENA, 42 : 10.
- 'Albert, Nyanza, The,' by Samuel White Baker, 44 : 245.
- Albertus Magnus**, 42 : 10.
- Alberus, Erasmus**, 42 : 10.
- Albery, James**, 42 : 10.
- 'Albion's England,' by William Warner, 44 : 239.
- Alcæus**, a Greek lyric poet of the 6th century B. C., 1 : 268; an aristocrat banished by Pittacus, *id.*; most of his lyrics drinking songs, 269; hymns to the gods and love songs, *id.*
- 'The Palace,' 269; 'A Banquet Song,' 270; 'An Invitation,' *id.*; 'The Storm,' 271; 'The Poor Fisherman,' *id.*; 'The State,' *id.*; 'Poverty,' 272; biography, 42 : 10.
- 'Alcæus and Sappho,' the greatest names in Æolian Greek lyric, 37 : 15174.
- Alcantara-Chaves, P. C. de**, 42 : 10.
- Alcázar, Baltazar de**, a musician, painter, and poet in Spain, in the last half of the 16th century, 1 : 272.
- 'Sleep,' 273; 'The Jovial Supper,' *id.*; biography, 42 : 10.
- 'Alcestis,' by Euripides, 44 : 190.
- Alcibiades**, made by Plato to testify to the extraordinary power of Socrates as a teacher of right conduct, 34 : 13631.
- Alciphron**, a Greek author of 'Letters,' H. T. Peck on, 1 : 275-7; an Athenian teacher of rhetoric, who first made prose fiction out of imaginary letters, 275; pictures of life at Athens, and the first successful attempts at character-drawing, *id.*; special revelations

- of the letters, 276; such use of letters copied, 277.
- 'From a Mercenary Girl,' 277; 'The Pleasures of Athens,' 278; 'From an Anxious Mother,' 279; 'From a Curious Youth,' *id.*; 'From a Professional Diner-Out,' *id.*; 'Unlucky Luck,' 280; biography, 42: 10.
- Aleman**, a Greek lyric poet of about B. C. 670-30, 1: 281; love songs, hymns to the gods, and moral pieces, *id.*; only scanty fragments extant, *id.*
- 'Night,' 282; biography, 42: 10; his choruses for girls, 37: 15179.
- Alcott, Amos Bronson**, 42: 10.
- Alcott, Louisa May**, an American writer of books for young folks, 1: 282-4; her first twenty years' struggle (1848-68), 283; her great successes from 'Little Women' (1868) to her death (1888), *id.*; quality of her work, 284.
- 'The Night Ward,' 284; 'Amy's Valley of Humiliation,' 287-92; 'Thoreau's Flute,' 293; 'A Song from the Suds,' 294; biography, 42: 10.
- Alcuin**, Wm. H. Carpenter on, 1: 295-8; England's great scholar-educator one hundred years before King Alfred, 295; his 'Verses on York Church,' a record of the cathedral schools and library, *id.*; undertook educational administration in Germany under Charlemagne (782), *id.*; personally conducted instruction at court, 296; Charlemagne issues first educational charter for Germany (787), *id.*; Alcuin's school system for the kingdom, *id.*; two years' visit (790-92) to England, *id.*; return (792) and became (796) Abbot of Tours, and made it a great seat of learning, *id.*; his educational works, 297; an enduring influence forming an English foundation of German education, 298.
- 'On the Saints of the Church at York,' 298; 'Disputation between Pekin, the Most Noble and Royal Youth, and Albinus, the Scholastic,' 299; 'A Letter from Alcuin to Charlemagne,' 301; biography, 42: 10.
- Aldana, Ramón**, 42: 11.
- Alden, Henry M.**, editor of Harper's Magazine since 1864, 1: 303; 'God in His World' (1893) and 'A Study of Death' (1895) his books, *id.*
- 'A Dedication,' 304; 'The Dove and the Serpent,' *id.*; 'Death and Sleep,' 306; 'The Parable of the Prodigal,' 309-11; biography, 42: 11.
- Alden, Isabella**, 42: 11.
- Alden, Joseph**, 42: 11.
- Alden, W. L.**, 42: 11.
- Aldrich, Anne R.**, 42: 11; her 'A Song of Life,' 40: 16370; 'Mine Own Work,' 40: 16445.
- Aldrich, James**, 42: 11; 'A Death-Bed,' 40: 16351.
- Aldrich, Thomas Bailey**, an American poet and writer of prose fiction and essays, 1: 312-5; a New England atmosphere in both classes of his work, 312; a wit and a humorist, 313; his personal life, *id.*; favorite earlier poems, *id.*; quality of his poetry, 314; his prose, *id.*; 'Destiny,' 315; 'Identity,' *id.*; 'Prescience,' 316.
- 'Alec Yeaton's Son,' 316; 'Memory,' 317; 'Tennyson,' 318; 'Sweetheart, Sigh No More,' *id.*; 'Broken Music,' 319; 'Elmwood,' 320; 'Sea Longings,' 322; 'A Shadow of the Night,' 323; 'Outward Bound,' 324; 'Reminiscence,' *id.*; 'Père Antoine's Date-Palm,' 325-9; 'Miss Mehetabel's Son,' 330-48; biography, 42: 11; his 'Marjorie Daw,' 44: 319; and 'The Story of a Bad Boy,' 45: 542.
- Aleandro, Girolamo**, 42: 11.
- Aleardi, Aleardo**, an Italian poet of patriotism, 1: 349-51; poems marked by splendid diction and fine imagination, 349; quality of his poetry—estimate of Howells, 350; his own opinion of poetry rooted in the soil of one's country, 351.
- 'Cowards,' 351; 'The Harvesters,' 352; 'The Death of the Year,' 353; biography, 42: 11.
- Alecsandrescu, Grigoic**, 42: 11.
- Alecsandri, Basile**, 42: 11.
- Aleman, Matteo**, 42: 12; 'Guzman de Alfaroche,' 45: 380.
- Alembert, Jean le Rond d'**, a French mathematician, 1: 354; brilliant contributions to mathematics and physics, 354; associated with Diderot, until he withdrew in 1758, in bringing out the great 'Encyclopédie,' 355; refusal of all honors, and humble life with his foster mother, *id.*
- His eulogy on Montesquieu, 356-70; biography, 42: 12.
- Alencar, José Martinião de**, 42: 12.
- Alexander, Archibald**, 42: 12.
- Alexander, Mrs.**, 42: 12; 'Her Dearest Foe,' 44: 280.
- Alexander, Mrs. C. F.**, 42: 12; 'The Burial of Moses,' 41: 16793.
- Alexander, Sir James Edward**, 42: 12.
- Alexander of Hales**, 42: 12.
- Alexander the Great**, his death, character, and work, by George Grote, 17: 6747-57.
- 'Alexandra,' by Lycophron of Chalcis, 44: 191.
- 'Alexandrian Library, The,' by Gibbon, 16: 6314.
- 'Alexiad,' by Princess Anna Comnena, 44: 193.
- 'Alexis and Dora,' by Goethe, 16: 6449-52.
- Alexis, Wilibald**, 42: 12.
- Alfieri, Vittorio**, Italian tragic poet, L. Oscar Kuhns on, 1: 371-4; founder of Italian tragedy, 371; his only important prose work, his 'Autobiography,' 371; his theory and practice in tragedy, 372; his aim was to make every play speak for liberty, 373; his method of work, *id.*; his 'Agamemnon,' 374-82; biography, 42: 12.
- Alfonso the Wise**, King of Spain (1252-84), after the union of Castile and Leon, 1:

- 383-6; troubles of his reign, 383; his requiring Spanish to be used instead of Latin, 384; made a code of common law for Spain, *id.*; history of Crusades the earliest example of Castilian prose, 385; the 'Alfonsine Tables,' *id.*; gathered a great school of learning, *id.*; created a parliament of religions, 386.
- 'What Meaneth a Tyrant,' 386; 'On the Turks,' 387; 'To the Month of Mary,' 388; biography, 42: 13.
- Alford, Henry**, 42: 13.
- 'Alfred, Lord Tennyson, The Life of,' by Hallam Tennyson, 45: 483.
- Alfred the Great**, the King of England (871-901), who was not only greatest of all English kings in character and first making of England by both land and sea, but who laid the foundations of a national literature, 1: 389-92; from 858 to 871 aided efforts of his brother, King Ethelred, against Danish invasion, 389; undertook alone from 871, and 875 initiated England's rule of the sea, 390; his settlement of the kingdom and provision for education, *id.*; extensive provision of literature for the people, 391.
- 'King Alfred on King-Craft,' 392; 'Alfred's Preface to the Version of Pope Gregory,' 393; 'Blossom Gatherings from St. Augustine,' 395; 'Where to Find True Joy,' 396; 'A Sorrowful Fytte,' 398; biography, 42: 13.
- Algarotti, F. C.**, 42: 13.
- Alger, Horatio**, 42: 13.
- Alger, W. R.**, 42: 13; his 'Critical History of the Doctrine of a Future Life,' 45: 344; and 'The Friendships of Women,' 45: 529.
- 'Alhambra, The,' by Washington Irving, 44: 277; 20: 8035.
- 'Alice in Wonderland' and 'Through the Looking Glass,' by Lewis Carroll, 44: 326.
- 'Alien,' by William Carman Roberts, 41: 16725.
- 'A Life for a Life,' Mrs. Mulock Craik's best novel, 10: 4123.
- Alighieri**. See **DANTE**, 42: 13.
- Alis, H. P.**, 42: 13.
- Alishan, Leon M.**, 42: 13.
- Alison, Archibald**, 42: 13.
- Alison, Sir Archibald**, 42: 14.
- 'A Little While,' by Horatius Bonar, 40: 16379.
- 'A Living Relic,' by Ivan Turgeneff, 37: 15119-30.
- 'Alkahest, The; or, The House of Claeës,' by Honoré de Balzac, 45: 378.
- 'Allan Quatermain,' by H. Rider Haggard, 44: 323.
- Allan, Robert**, 'What's A' the Steer, Kimmer?' 40: 16426.
- Allan, William**, 42: 14.
- Allen, A. V. G.**, 42: 14.
- Allen, Charles Grant**, an Irish-Canadian author of fiction and popular essays, 1: 399-400; long list of novels, 399; books of popular science, 399-400.
- 'The Coloration of Flowers,' 400; 'Among the Heather,' 403; 'The Heron's Haunt,' 406; biography, 42: 14.
- Allen, Elizabeth A.**, 42: 14; 'Bringing Our Sheaves with Us,' 41: 16745.
- Allen, Ethan**, 42: 14.
- Allen, Fred Hovey**, 42: 14.
- Allen, James Lane**, an American novelist of the famous blue-grass region of Kentucky, 1: 409; his story of the 'Blue-Grass Region,' and the two stories, 'The White Cowl' and 'Sister Dolores,' *id.*; his novels, 'The Choir Invisible,' 'A Kentucky Cardinal,' and 'Summer in Arcady,' 409-10.
- 'A Courtship,' 410-8; 'Old King Solomon's Coronation,' 410-27; biography, 42: 14; his 'The Choir Invisible,' 44: 143; 'A Kentucky Cardinal' and 'Aftermath,' 45: 558.
- Allen, Joel Asaph**, 42: 14.
- Allen, Joseph Henry**, 42: 14.
- Allen, K. F.**, 42: 15.
- Allen, Paul**, 42: 15.
- Allen, William**, 42: 15.
- Allen, Willis Boyd**, 42: 15.
- Allibone, S. A.**, 42: 15.
- Allies, Jabez**, 42: 15.
- Allingham, William**, an Irish poet of very rare Celtic genius, 1: 428-30; story of his early experiences, 428-9; successful publication of poems, essays, and other works (1850-70), 430; became an editor of Frazer's Magazine, *id.*
- 'The Ruined Chapel,' 431; 'The Winter Pear,' *id.*; 'Song,' 432; 'The Bubble,' *id.*; 'St. Margaret's Eve,' 433; 'The Fairies,' 434; 'Robin Redbreast,' 436; 'An Evening,' 437; 'Daffodil,' *id.*; 'Lovely Mary Donnelly,' *id.*; biography, 42: 15.
- Allmers, Hermann**, 42: 15; 'Alone in the Fields,' 41: 17004.
- 'All on One Side,' by Harry Romaine, 41: 16624.
- 'All Sorts and Conditions of Men,' by Sir Walter Besant, 44: 274.
- Allston, Washington**, 42: 15.
- 'All's Well that Ends Well,' a Shakespearian play of women's courting, 45: 387.
- 'Almagest, The,' by Ptolemy of Alexandria, 44: 175.
- 'Almayer's Folly,' by Joseph Conrad, 44: 320.
- Almeida, N. T. de**, 42: 15.
- Almeida-Garrett, J. B. de S. L. de**, 42: 15.
- 'Almighty Love,' Theodore Parker, 41: 16867.
- Almquist, Karl Jonas Ludvig**, a versatile Swedish author of epics, dramas, lyrics, and romances, 1: 439-40; a collection called 'The Book of the Rose,' 439; other writings in great variety, and socialistic sympathies shown, 440; his romances the best of their kind in Swedish literature, *id.*; a novel attacking conventional marriage, *id.*
- 'Characteristics of Cattle,' 441; 'A New Undine,' 442-5; 'God's War,' 446; biography, 42: 15.

- 'Alone in the Fields,' by Hermann Allmers, 41: 17004.
- 'Alpine Scenery,' Obermann on, 33: 13112.
- Alpuche, Wenceslao**, 42: 16.
- Alsop, Richard**, 42: 16.
- Altamirano, I. M.**, 42: 16.
- Altarache, M. M.**, 42: 16.
- 'Althea, To,' by Richard Lovelace, 40: 16591.
- 'Alton Locke,' by Charles Kingsley, 44: 328.
- Alva, Fernando de**, native author of a history of Anáhuac, 22: 8908.
- Alvarez do Oriente, F.**, 42: 16.
- Alvin, L. J.**, 42: 16.
- Alxinger, J. B. von**, 42: 16.
- 'Alzire,' by Voltaire, 44: 309.
- 'Amadis of Gaul,' by Vasco Lobeira, 45: 340.
- Amalie, M. F. A.**, 42: 16.
- 'Amateur Poacher, The,' by Richard Jefferies, 44: 73.
- 'Amaturus,' by William Johnson-Cory, 40: 16600.
- 'Amazon and Rio Negro, Travels on,' by A. R. Wallace, 38: 15518.
- 'Amazon, The,' by Franz Dingelstedt, 44: 180.
- Amazon, the region of, explored; Orton's 'The Andes and the Amazon,' 44: 304.
- 'Amber Gods, The,' by Harriet Prescott Spofford, 44: 327.
- 'Ambitious Woman, An,' by Edgar Fawcett, 44: 259.
- Ambros, A. W.**, 42: 16.
- Ambrose, Saint**, 42: 16.
- 'Ambrosio; or, The Monk,' by Matthew Gregory Lewis, 44: 243.
- Ambrosius, Johanna**, a German peasant woman of Eastern Prussia, known since 1895 as a remarkably gifted poet, 1: 446.
- 'A Peasant's Thoughts,' 447-50; 'Struggle and Peace,' 451; 'Do Thou Love, Too,' 452; 'Invitation,' 453; biography, 42: 16.
- 'Amelia,' by Henry Fielding, 44: 243.
- 'Amenities of Literature,' by Isaac Disraeli, 45: 337.
- America: Mr. Punch on Abraham Lincoln, 40: 16353; Tennyson's "Gigantic Daughter of the West," in 'Hands all Round,' 40: 16431; 'The Star-Spangled Banner,' 40: 16434.
- 'America, the Mission of,' J. Quincy Adams on, 1: 140.
- 'America,' by R. W. Gilder, 16: 6353.
- America, appeal of Sydney Dobell to, to seek union with England, 12: 4739.
- America, pre-Columbian discoveries of, in Icelandic saga, 20: 7874.
- America, the discoveries in, to 1525, and the suggestion of the name for the New World, 45: 351.
- America, part in discovery of, taken by Portugal before and apart from Columbus, 45: 425-7.
- America, North, the true discovery of, by John Cabot, 45: 374.
- 'America, the Narrative and Critical History of,' edited by Justin Winsor, 44: 24.
- 'America, Periods in the Modern History of,' by John Fiske, 44: 24.
- America, the far West of, in 1869; a study of, by Samuel Bowles, 44: 305.
- 'America, A History of the Civil War in,' by Philippe, Comte de Paris, 44: 25.
- 'American Commonwealth, The,' by James Brice, 44: 26.
- 'American Conflict, The,' by Horace Greeley, 45: 454.
- 'American Contributions to Civilization,' by Charles W. Eliot, 44: 26.
- 'American Crisis, The,' by Thomas Paine, 44: 26.
- 'American Hero Myths,' by Daniel G. Brinton, 44: 27.
- 'American Political Economy,' by Professor Francis Bowen, 44: 27.
- 'American Literature, History of,' by Moses Coit Tyler, 37: 15132.
- 'American Revolution, The Literary History of,' by Moses Coit Tyler, 44: 27.
- 'American Notes,' by Dickens, 11: 4631.
- 'Americans Abroad in Europe,' by Margaret Fuller, 15: 6124-6.
- 'American, The,' by Henry James, 44: 328.
- 'American Pantheon, The,' by Christopher Pearse Cranch, 41: 16780.
- 'American Poetry, The Future of,' by E. C. Stedman, 35: 13870.
- 'American Sacred Song, The Treasury of,' by W. Garret Horder, 44: 262.
- 'American Flag, The,' by J. R. Drake, 12: 4863-4.
- 'American Idea, The,' Daniel Webster on, 38: 15736-42.
- 'American Manners in 1850,' J. F. Rhodes on, 31: 12219.
- 'America and the Americans,' 44: 26.
- 'America, Men and Manners in,' by Colonel Hamilton, 39: 15842; Edward Everett on, in North American Review, *id.*; American social conditions compared with French in Laboulaye's 'Paris in America,' 45: 526.
- American traits, the popular English impression of, humorously depicted by R. Grant White, 45: 502.
- Ames, C. G.**, 42: 16.
- Ames, Mrs. E. M.**, 42: 16.
- Ames, Fisher**, 42: 16.
- Ames, M. C.**, 42: 17.
- Ames, Nathaniel**, 42: 17.
- Amicis, Edmondo de**, an Italian author of travels, studies, and sketches, 1: 453-5; his volume of short stories of 'Military Life' (1869), 453; other stories, 454; volumes devoted to reports of travel, and pictures of great cities, *id.*
- 'The Light,' 455; 'Resemblances,' 457; 'Birds,' 458; 'Cordova,' *id.*; 'The Land of Pluck,'

- 462-70; 'The Dutch Masters,' 471-8; biography, 42: 17; his 'Morocco, Its People and Place,' 44: 100; and 'Cuore,' 44: 77.
- Amiel, Henri Frédéric**, French writer of 'Thoughts,' Richard Burton on, 2: 479-80; a characteristic French product, 479; two volumes of his 'Journal Intime,' 479; Mrs. Humphry Ward's translation, 481.
- 'Extracts from Amiel's Journal,' 481-92; biography, 42: 17.
- Ammen, Daniel**, 42: 17.
- 'A Modern Instance,' by William D. Howells, 45: 430.
- Amory, Thomas**, 42: 17.
- Amory, Thomas C.**, 42: 17.
- 'Amos Judd,' by J. A. Mitchell, 44: 278.
- 'Amour, L.' by Michelet, 44: 253.
- Ampére, J. J. A.**, 42: 17.
- 'Amynta,' by Sir Gilbert Elliot, 40: 16591.
- Amyntor, Gerhard von**, 42: 17.
- Amyot, Jacques**, his version in French of a Greek romance by Heliodorus, 18: 7222; biography, 42: 17.
- 'Anabasis, The' (Retreat of the Ten Thousand), by Xenophon, 44: 116.
- Anacreon**, an Ionian Greek lyric poet of the first rank, 2: 492-4; characteristics—comparison with Béranger, 493; his metres, 494.
- 'Drinking,' 494; 'Age,' 495; 'The Epicure,' *id.*; 'Gold,' 496; 'The Grasshopper,' 497; 'The Swallow,' *id.*; 'The Poet's Choice,' 498; 'Drinking,' 499; 'A Lover's Sigh,' *id.*; biography, 42: 18; 37: 15175.
- Anagnos, Mrs. J. R.**, 42: 18.
- 'Analogy of Religion, The,' by Bishop Joseph Butler, 44: 294.
- 'Analysis of Beauty, The,' by William Hogarth, 45: 358.
- 'Analytica, The,' by Aristotle, 44: 332.
- 'An Antique Intaglio,' by Susan Marr Spalding, 41: 16729.
- Anarchy and absolutism in Hobbes's theory of human society, 44: 296.
- 'Anastasius,' by Thomas Hope, 44: 254.
- 'Anatomie of Abuses, The,' by Philip Stubbes, 45: 358.
- 'Anatomy of Melancholy, The,' by Robert Burton, 45: 359.
- Anaxagoras**, 42: 18.
- Anaximander**, 42: 18.
- Anaximenes**, 42: 18.
- Ancelot, J. A. P.**, 42: 18.
- 'Ancestors, The,' Freytag's series of historical novels tracing the story of German life and culture, 15: 6014.
- 'Ancient Greece,' by C. C. Felton, 45: 512.
- 'Ancient Gueber Hymn,' author unknown, 41: 16832.
- 'Ancient Régime, The,' by H. A. Taine, 44: 87.
- 'Ancient Rome in the Light of Recent Discoveries,' by Rodolfo Lanciani, 44: 298.
- Anczyc, V. L.**, 42: 18.
- Andersen, Hans Christian**, Danish "Children's Poet," Benj. W. Wells on, 2: 500-3; early struggles and failures, 500; his novel, 'Improvisatore,' and his first 'Wonder Stories' (1835), markedly successful, 501; 'Only a Fiddler,' his best romance, 501; 'In Sweden, 1849,' his most exquisite book of travels, 502; his last novel, 'To Be or Not to Be,' reflects his later religious ideas, 502; his character, personal appearance, and style, *id.*
- 'The Steadfast Tin Soldier,' 504; 'The Teapot,' 507; 'The Ugly Duckling,' 509-16; 'What the Moon Saw,' 517; 'The Lovers,' 518; 'The Snow Queen,' 520-4; 'The Nightingale,' 525-34; 'The Market Place at Odense,' 534; 'The Andersen Jubilee at Odense,' 536; 'Miserere in the Sixtine Chapel,' 537; biography, 42: 18; 'The Improvisatore,' 44: 160.
- Andersen, Karl**, 42: 18.
- Anderson, Mary**. See NAVARRO, MARY (ANDERSON) DE, 42: 18.
- Anderson, Rasmus B.**, 'Eminent Authors of the Nineteenth Century,' 44: 171; biography, 42: 19.
- Anderson, Robert**, 42: 19.
- 'Andes and the Amazon, The,' by James Orton, 44: 304.
- 'And Have I Measured Half My Days,' by Charles Wesley, 38: 15814.
- Andreä, J. V.**, 42: 19.
- 'André, Story of the Capture of,' by Hildreth, 18: 7375.
- 'André's Ride,' by A. H. Beesly, 40: 16382.
- Andreini, G. B.**, 42: 19.
- Andrews, C. C.**, 42: 19.
- Andrews, C. McLean**, 42: 19.
- Andrews, E. A.**, 42: 19.
- Andrews, E. B.**, 42: 19.
- Andrews, J. P.**, 42: 19.
- Andrews, Jane**, 42: 19.
- Andrews, Stephen Pearl**, 42: 19.
- Andrieux, F. J. S.**, 42: 19.
- 'Andromache,' by Euripides, 44: 120.
- 'Andromache,' by Racine, 44: 120.
- Andronicus, Livius**, 42: 20.
- 'An Earnest Suit,' by Sir Thomas Wyatt, 39: 16231.
- 'An East Indian Song,' by William Butler Yeats, 41: 17018.
- Aneurin**, a Welsh bard of the time when the Celtic Britons were still fighting the Anglo-Saxon conquerors of Britain, 2: 539; his ('Gododin') celebrates the fall in battle (A.D. 570) of ninety Cymric chiefs, 539-40; was handed down for centuries by recitation (not writing), 540.
- 'The Slaying of Owain,' 541; 'The Fate of Hoel, Son of the Great Cian,' *id.*; 'The Giant Gwrveling Falls at Last,' 542; biography, 42: 20.
- 'Angel in the House, The,' 45: 474.
- Angell, J. B.**, 42: 20.

- Angelo, Michel.** See MICHEL ANGELO, 42: 20.
- ‘Angels of Buena Vista,’ by J. G. Whittier, 39: 15945.
- Angelus Silesius,** 42: 20.
- Angely, Louis,** 42: 20.
- Anglo-Saxon Literature,** Robert Sharp on, 2: 543-57; value for history of the early Anglo-Saxon literary remains, 543; earliest real Teutonic literature started in England, 544; Anglo-Saxon reception of Christianity, and missions to Germany, 544-5; at York a famous seat of learning, 545; Bede and Alcuin great English scholars, *id.*; first written English and oldest English prose, *id.*; laws of Ine the root of English law, *id.*; first literary effort that of poetry of Angles of Northumbria, 546; poems made over from German originals, *id.*; variety of poems, *id.*; the oldest verse-form, 547; Cædmon’s first hymn (A. D. 658-80), *id.*; poetic style, 548; lyric commonly elegies,—no love poems, 548; Anglo-Saxon prose, 549; the ‘Song of Widsith,’ oldest existing Anglo-Saxon poem, *id.*; ‘Beowulf,’ an epic poem of the first importance, 550; an ideal finer than the Greek, *id.*; story of the poem, 550-1; the ‘Fight at Finnsburg,’ 551; older lyrics of pagan origin, *id.*; the ‘Wanderer,’ and the ‘Seafarer,’ 551-2; the ‘Fortunes of Men,’ ‘Deor’s Lament,’ ‘The Husband’s Message,’ and ‘The Ruin,’ 552; Cædmon of Whitby, *id.*; Cynewulf, his ‘Christ,’ ‘Fates of the Apostles,’ ‘Juliana,’ and ‘Erene,’ 552-3; ‘Judith,’ a fine epic, and ‘The Battle of Maldon,’ a fine ballad, 553; surviving Anglo-Saxon prose, 554; mostly West-Saxon under King Alfred, *id.*; the Anglo-Saxon ‘Chronicle,’ covering A. D. 449-1154, *id.*; the most important example and the oldest of literature in Europe in a language not classical, 555; King Alfred (871-901) the great landmark of early English literature, 555; the book he procured or produced for his people in their own tongue, 556; Alfric’s Homilies, Bible translations, English grammar, and other vernacular writings, the only supplement to Alfred’s work, 557; Norman conquest terminates the Anglo-Saxon period, *id.*
- ‘From Beowulf,’ 558; ‘Deor’s Lament,’ 561; ‘From the Wanderer,’ 563; ‘The Seafarer,’ 565; ‘The Fortunes of Men,’ 567; ‘From Judith,’ 569; ‘The Fight at Maldon,’ 570; ‘Cædmon’s Inspiration,’ 572; ‘From the Chronicle,’ 573.
- ‘An Heiress of Red Dog,’ by Bret Harte, 17: 7000.
- Anicet-Bourgeois, Auguste,** 42: 20.
- Animal and plant life, sketches of, by W. H. Gibson, 45: 411.
- ‘Animals, Chapters on,’ by P. G. Hamerton, 17: 6878.
- ‘Animals, Geographical Distribution of,’ by Alfred Russel Wallace, 38: 15518.
- Animals, relations of man to, and rights of, 44: 129.
- ‘An Indian Narcissus,’ an Indian epigram, 41: 16989.
- ‘Anna Karénina,’ by Lyof Tolstoy, 44: 1.
- ‘Annals of a Fortress,’ by E. Viollet-le-Duc, 44: 299.
- ‘Annals of a Quiet Neighborhood,’ by George Macdonald, 44: 274.
- ‘Annals of a Sportsman,’ by Ivan Turgeneff, 44: 167.
- ‘Annals of the Four Masters, The,’ 8: 3413.
- ‘Annals of the Parish,’ by John Galt, 44: 273.
- ‘Anne,’ by Constance Fenimore Woolson, 45: 371.
- ‘Anne of Geierstein,’ by Sir Walter Scott, 44: 273.
- ‘Annie Kilburn,’ by W. D. Howells, 44: 259.
- ‘Annie Laurie,’ by William Douglas, 40: 16366.
- Annunzio, Gabriele d’,** an Italian novelist and poet, notable for realism of the extreme French and Russian type, 2: 574-6; sensual quality of his early work, 574; pessimism his later note, *id.*; his French relations, 575; first novel ‘Pleasure,’ 574-5; four other characteristic works, 576.
- ‘The Drowned Boy,’ 577-84; ‘To an Impromptu of Chopin,’ 585; ‘India,’ *id.*; biography, 42: 20.
- ‘A Noiseless, Patient Spider,’ by Walt Whitman, 39: 15910.
- Ansbach, Elizabeth,** Margravine of. See CRAVEN, LADY, 42: 20.
- Anslo, Reimér,** 42: 20.
- Anspach, F. R.,** 42: 20.
- Anstey, Christopher,** 42: 20.
- Anstey, F.,** 42: 20.
- Antar,** an Arabian romance, the national classic, E. S. Holden on, 2: 586-91; interminable in length, 586; dates from about A. D. 1200, 587; the foremost book of Arabia, 587; origin of chivalry, *id.*; the historic person, Antar, about A. D. 550-615, 588; one of Arabia’s seven greatest poets, *id.*; Arab chivalry in relation with European, 589; pictures of the old Arab times before Muhammad, 590.
- ‘The Valor of Antar,’ 591-6; biography, 42: 21.
- Antheunis, G. T.,** 42: 21.
- ‘Anthia and Habrocomus, or The Ephesiaca,’ by Xenophon, 44: 192.
- Anthom, Charles,** 42: 21.
- Anthropoid group (of apes) as animal ancestors of man, 44: 9.
- ‘Anthropology,’ by E. B. Tylor, 44: 176.
- ‘Antigone,’ by Sophocles, 44: 119.
- Antimachus,** 42: 21.
- Antipater of Sidon,** 42: 21.
- ‘Antiquary, The,’ by Sir Walter Scott, 44: 273.
- ‘Antiquities of the Jews, The,’ by Flavius Josephus, 44: 293.
- Antiquity of Man, through three epochs of the Stone Age, and two epochs of the Age of Metals, 45: 477.
- Anti-slavery, story of, in Life of Mrs. H. B. Stowe, 45: 459.
- Antona-Traversi, Camillo,** 42: 21.

- Antonides van der Goes, Joannes**, 42: 21.
'Antonina', by Wilkie Collins, 45: 370.
- Antoninus, Marcus Aurelius**. See AURELIUS, 42: 21.
- Anton Ulrich**, 42: 21.
- Antony, Plutarch on his death, 29: 11633-40.
- 'Antony and Cleopatra'*, by William Haines Lytle, 40: 16576.
- 'Antony and Cleopatra'*, the second of Shakespeare's Roman plays (coming after his *'Julius Caesar'*), 45: 308.
- Antrobus, John**, *'The Cowboy'*, 41: 16756.
- 'Ants, the Habits of'*, by Sir John Lubbock, 23: 9280.
- Antwerp, *'The New Carthage'*, of Eekhoud, a vivid picture of, 13: 5190.
- 'Any Soul to Any Body'*, by Cosmo Monkhouse, 41: 16835.
- Anzengruber, Ludwig**, 42: 21.
- 'A Outrance'*, by Robert Cameron Rogers, 40: 16660.
- Apel, J. A.**, 42: 21.
- 'Aphorisms'*, by Froebel, 15: 6033.
- 'A Pledge to the Dead'*, by Wm. Winter, 39: 16069.
- 'Apocryphal Gospels'*, by B. H. Cowper, 44: 295.
- 'Apodosis on the Antidosis or Exchange of Properties'*, by Isocrates, 44: 118.
- 'A Poet's Epitaph'*, by Wm. Wordsworth, 39: 16206.
- Apollo, Louis Dyer on spirit of the worship of, 45: 512.
- Apollonius of Rhodes**, 42: 21; his *'Argonautica'* or *'Conquest of the Golden Fleece'*, 44: 63.
- 'Apologia pro Vita Sua'*, by Cardinal Newman, 44: 80.
- 'Apology for his Life'*, by Colley Cibber, 44: 81.
- 'Apostolic Fathers, The'*, by J. B. Lightfoot, 44: 295.
- 'Apparition, The'*, by Stephen Phillips, 40: 16466.
- 'Appius and Virginia'*, John Webster's classical tragedy, 38: 15758.
- Appleton, Thomas Gold**, 42: 21.
- 'Apple Tree, The'*, by Julia C. R. Dorr, 40: 16526.
- 'April Hopes'*, by W. D. Howells, 44: 250.
- 'April in Ireland'*, by Nora Hopper, 40: 16438.
- 'April Weather'*, by Lizette Woodworth Reese, 40: 16498.
- Apthorp, W. F.**, 42: 21.
- Apuleius, Lucius**, a Latin writer of the 2nd century A.D., 2: 597-600; vivid picture of the manners and customs of the period A.D. 150-200, 598; the plot, variety, and dramatic power, 599; 44: 62.
- 'The Tale of Aristomenes, the Commercial Traveler'*, 600-7; *'The Awakening of Cupid'*, 608-12; biography, 42: 22.
- Aquinas, Thomas**, eminent scholastic theologian, Edwin A. Pace on, 2: 613-7; a theologian and philosopher at Paris, Rome, and Naples, 613; his works in Latin—their style, 614; character of his system, 615; the *'Summa Theologica'* his greatest work, 616; the model of scholastic thought, 617.
- 'On the Value of Our Concepts of the Deity'*, 618; *'How Can the Absolute be a Cause'*, 619-20; *'On the Production of Living Things'*, 621; biography, 42: 22.
- 'Arabia, Central and Eastern'*, by William G. Palgrave, 44: 111.
- Arabian Nights, The**, Richard Gottheil on, 2: 622-6; about two hundred and fifty stories of varied character, first known to Europe (1704) by Galland's translation into French, 586, 622; their origin and history, 623-4; indications of date, 624; Persian source, 625-6; Von Hammer's search under Napoleon for a complete copy, 586; *Antar* compared with, 587.
- 'From the Story of the City of Brass'*, 626-36; *'The History of King Omar Ben Ennuman'*, 637-45; *'From Sindbad the Seaman and Sindbad the Landsman'*, 646-56; *'The Conclusion of the Thousand Nights and a Night'*, 657-64.
- 'Arabian Nights'*, their translation, about 1705; influence of, upon several literatures, 4: 1699.
- Arabic Literature**, Richard Gottheil on, 2: 605-76; poetry the oldest record of the Arabs, 605; classical period from A.D. 500 to A.D. 700, 666; Arabic poetry wholly lyrical, 666; seven model poets of early Arabia, 667; other collections before or during Muhammad's time, 668; the Qu'ran displaced poetry, *id.*; city life took the place of desert, 669; an Arab Ovid of Mecca, *id.*; at Bagdad a second stage of literature, in name Arab, but in fact Persian, 660; supplied Europe with science and philosophy, 670; a Persian Heine writing Arabic wine songs, *id.*; Spanish-Arabic developments at Cordova, 671; an immense library and a great university, *id.*; a third period in the East (813-1258), *id.*; not many real poets, 671-2; the *'Makamat'*, 672; Arabic tales, 673; the *'Romance of Antar'*, 674; historical literature, 675; the *'Hadith'* or tradition, 675-6.
- 'Description of a Mountain Storm'*, 676; *'From the Mu 'Allakât of Zuhéir'*, 677; *'Tarahaf Ibn Al 'Abd'*, 679; *'Labid'*, 680; *'A Fair Lady'*, 681; *'The Death of 'Abdallâh'*, 681; *'Ash-Shanfarâ of Azd'*, 682; *'Zeynab at the Ka'bâh'*, 683; *'The Unveiled Maid'*, 684; *'From the Diwân of Al-Nâbighah'*, *id.*; *'Nu-saib'*, 686; *'Vengeance'*, *id.*; *'Patience'*, 687; *'Abu Sakhr'*, *id.*; *'An Address to the Beloved'*, 688; *'A Foray'*, *id.*; *'Fatality'*, *id.*; *'Implacability'*, 689; *'Parental Affection'*, *id.*; *'A Tribesman's Valor'*, 690; *'From the Qu'ran'*, *id.*; *'The Prayer of Al-Hariri'*, 697; *'The Words of Hareth Ibn-Hamman'*, 698; *'The Caliph Omar Bin Abd Al-Aziz and the Poets'*, 701-4.

- 'Arab Lover to His Mistress,' 41: 16987.
- Arago, Dominique François**, French scientist, Edward S. Holden on, 2: 704-7; director of the Paris Observatory, and perpetual secretary of the French Academy of Sciences, 707; masterly biographical sketches of men of science, *id.*
- His 'Laplace,' 708-21; biography, 42: 22.
- Arago, É. V.**, 42: 22.
- Arago, Jacques Étienne**, 42: 22.
- Arany, János**, 42: 22.
- Arany, László**, 42: 22.
- 'Ararat, The Ascent of,' by James Bryce, 6: 2652-9.
- Aratus**, 42: 22.
- Araujo Porto-Alegre, Manoel de**, 42: 22.
- Arblay, Madame d'**. See BURNEY, 42: 22.
- Arbois de Jubainville, H. d'**, 42: 22.
- Arboleda, Julio**, 42: 22.
- Arbuthnot, Dr. John**, an eminent Scotchman, physician to Queen Anne in London, and author of satirical and humorous productions, 2: 722-6; originated the 'John Bull' name and type by his 'History of John Bull,' 723; opinions of his character and genius, 725-6.
- 'The True Characters of John Bull, Nic. Frog, and Hocus,' 726; 'How the Relations Reconciled John and his Sister Peg, and What Return Peg Made to John's Message,' 727; 'Of the Rudiments of Martin's Learning,' 729-30; biography, 42: 23.
- 'Arcadia,' by Sir Philip Sidney, 44: 295.
- 'Archæology of Egypt,' by Gaston Maspero, 44: 335.
- Archenholz, J. W. von**, 42: 23.
- Archer, Thomas**, 42: 23.
- Archer, William**, 42: 23.
- Archilochus**, a Greek poet ranking almost with Homer, 37: 15168-71; precursor of Aristophanes, and of satirists generally, 15171; biography, 42: 23.
- 'Arctic Boat Journey,' by Isaac Israel Hayes, 44: 112.
- 'Arctic Explorations,' by Elisha Kent Kane, 44: 112.
- 'Arctic Service, Three Years of,' by Adolphus W. Greeley, 44: 113.
- 'Ardath,' by Marie Corelli, 44: 254.
- Arène, Paul Auguste**, 42: 23.
- 'A Renouncing of Love,' by Sir Thomas Wyatt, 39: 16234.
- 'Are the Children at Home?' by Margaret E. Sangster, 40: 16450.
- Aretino, Pietro**, 42: 23.
- Argensola, B. L. de**, 42: 23.
- Argensola, L. L. de**, 42: 23.
- 'Argonautic Legend, The,' one of the oldest of Greek tales, done over in William Morris's 'Life and Death of Jason,' 2: 731-2; 'The Victory of Orpheus,' 733-41.
- Argyle or Argyll, George D. C.**, 42: 23.
- Arici, Cesare**, 42: 24.
- Ariosto, Ludovico**, Italian poet of the Renaissance, L. Oscar Kuhns on, 2: 741-4; his comedies enormously successful, and an opening of modern comedy, 741-2; the seven 'Satires' (1517-31), representing his mature life, 742; the 'Orlando Furioso,' a continuance of Boiardo's unfinished poem, 742; great variety of romantic tales in most musical verse, 743; final edition in 1532, 744.
- 'The Friendship of Medoro and Cloridan,' 745-50; 'The Saving of Medoro,' 751; 'The Madness of Orlando,' 754-9; biography, 42: 24.
- Aristides or Aristeides**, 42: 24.
- Aristocles**. See PLATO, 42: 24.
- Aristophanes**, earliest and greatest Greek author of comedies, Paul Shorey on, 2: 759-68; represents the 'Old Comedy' of Athens, the characteristic of which was extreme license of satire, 759; in contrast with the Middle Comedy and the New (or simply amusing) Comedy, 760; plan of an old comedy, *id.*; extant plays, 'Acharnians,' 'Knights,' and 'Clouds,' 761; 'The Wasps' and 'The Peace,' 762; 'The Birds,' 'The Lysistrata,' the 'Thesmophoriazusae' and 'The Frogs,' 763; the 'Ecclesiazusae' and the 'Plutus,' 764; thirty-two lost plays, his aims and ideas, 764; his art and humor, 765; countless parodies, 766; varied comic wealth, 767; in mastery of language, only Homer and Plato equal him, 768.
- 'The Origin of the Peloponnesian War,' 769; 'The Poet's Apology,' 770; 'The Appeal of the Chorus,' 773; 'The Cloud Chorus,' 775; 'Grand Chorus of Birds,' 776; 'A Rainy Day on the Farm,' 778; 'The Harvest,' *id.*; 'The Call to the Nightingale,' 779; 'The Building of Cloud-Cuckoo-Town,' 779; 'Chorus of Women,' 781; 'Chorus of Mystæ in Hades,' *id.*; 'A Parody of Euripides's Lyric Verse,' 785; 'The Prologues of Euripides,' 786.
- 'The Birds,' 44: 101; 'The Clouds,' 44: 119; his comic misrepresentation of Socrates, 34: 13631; biography, 42: 24.
- Aristotelianism**, among the Arabs, 1: 18; comes from Arabs to Europe, *id.*
- Aristotle**, Greek philosopher and scientist, Thomas Davidson on, 2: 788-94; a pupil and teacher for twenty years in the school of Plato at Athens, 788; three years in charge of the education of Alexander, son of Philip of Macedonia, *id.*; seven years longer in Macedonia teaching and studying, 789; at Athens twelve years conducting a school of philosophy, *id.*; exile after Alexander's death, and death, *id.*; character, *id.*; style, 790; relation to Socrates and Plato, *id.*; his theory of the world, 791; contributions to science, 792; schools based on him, 792-3; his extant works, 793.
- 'The Nature of the Soul,' 795; 'On the Difference Between History and Poetry,' 797; 'On Philosophy,' 799; 'On Essences,' *id.*; 'C1

- Community of Studies, 800; 'Hymn to Virtue,' 801; biography, 42: 24.
- Works of chief importance by him, 44: 332; 'The Analytica,' 44: 332; editions of chief works in English, 44: 332; helped to prepare the way for Christianity by his exalted theory of man's moral object, 35: 14114; on three classes of the blessings of life, 33: 12953.
- Ari Thorgilsson**, 42: 24.
- Arius the Libyan**, by Nathan Chapman Kouns, 44: 254.
- Arkansas**, stories and novels of real life in, by Octave Thanet, 37: 14733-4.
- Arlincourt, V. V. d'**, 42: 24.
- Armada**, the Spanish, J. L. Motley on, 26: 10390, 10397.
- Armadale**, by Wilkie Collins, 44: 321.
- Armenian horrors**, a parallel to, in Turkish treatment of Bulgarians, 45: 490.
- Armitage, Thomas**, 42: 24.
- '**Armored of Lyonsse**', by Walter Besant, 44: 328.
- Armstrong, Edmund John**, 42: 24.
- Armstrong, George Francis**, 42: 25.
- Armstrong, John**, 42: 25.
- Armstrong, Walter**, 'A History of Art in Ancient Egypt,' translated by, 44: 123.
- '**Army Life in a Black Regiment**', by Thomas Wentworth Higginson, 44: 209.
- Arnaboldi, Alessandro**, 42: 25.
- Arnason, Jón**, an Icelandic scholar and librarian, of great distinction as a collector of folklore, 2: 802-3; his 'Icelandic Popular Legends and Tales,' 802; remarkable picture of life and scenes in Iceland, 803.
- '**The Merman**', 803; 'The Fisherman of Götur,' 805; 'The Magic Scythe,' 806; 'The Man-Servant and the Water-Elves,' 809-11; 'The Crossways,' 812; biography, 42: 25.
- Arnault, A. V.**, 42: 25.
- Arndt, Ernst Moritz**, famous author of war songs and patriotic ballads, in the old days of German sufferings from Napoleon, 2: 813-4; early travels (1802), studies of serfdom and patriotic writings, 813; poems and pamphlets, *id.*; historical treatises and 'Reminiscences,' 814.
- 'What Is the German's Fatherland?' 814; 'The Song of the Field-Marshal,' 816; 'Patriotic Song,' 817; biography, 42: 25.
- (Arne)**, by Björnstjerne Björnson, 44: 168.
- Arneth, Alfred von**, 42: 25.
- Arnim, Achim von**, 42: 25.
- Arnim, Bettina von**. See BRENTANO, 42: 25.
- Arnold, Arthur**, 42: 25.
- Arnold, Edwin**, eminent English journalist and poet, 2: 819; head of a college in India, and translations from the Sanskrit, *id.*; his 'The Light of Asia,' *id.*; many other works, *id.*
- 'The Youth of Buddha,' 820; 'The Pure Sacrifice of Buddha,' 824-9; 'The Faithfulness of Yudhisthira,' 830; 'He and She,' 833; 'After Death,' 835; 'Solomon and the Ant,' 837; 'The Afternoon,' 838; 'The Trumpet,' 839; 'Envoi to the Light of Asia,' *id.* ('Grishma, or the Season of Heat') 840-3; biography, 42: 26; 'The Light of Asia,' 44: 208.
- Arnold, Edwin Lester**, 42: 26.
- Arnold, George**, 42: 26; 'Drift,' 40: 16554.
- Arnold, Hans**, 42: 26.
- Arnold, Isaac Newton**, 42: 26.
- Arnold, Johann Georg Daniel**, 42: 26.
- Arnold, Matthew**, an Oxford English critic and poet, George E. Woodberry on, 2: 844-55; son of the Rugby School Headmaster, Dr. T. Arnold, and officially employed, 1851-88, under Education Department of Government, 844; volumes of poetry, 1849-53, and professor of poetry at Oxford from 1857, *id.*; 'Essays in Criticism,' and other prose works, from 1865, *id.*; his idea and aims as a critic, 845; essentially a preacher, but of very few ideas, 846; rarely goes to the heart of a subject, 847; the spirit of intelligence was his power, 848; contrast between his prose and his poetry, 849; a Greek spirit ruled his verse, 850; contrast between his view of nature and that of Wordsworth, 851; no sense of God in nature, 852; his views of life pessimistic, 853; one dramatic piece, 854; his letters, *id.*
- 'Intelligence and Genius,' 855-8; 'Sweetness and Light,' 859-63; 'Oxford,' 864; 'To a Friend,' 865; 'Youth and Calm,' *id.*; 'Isolation,' 866; 'Stanzas in Memory of the Author of Obermann,' 868; 'Memorial Verses (1850),' 871; 'The Sick King in Bokhara,' 873-8; 'Dover Beach,' 879; 'Self-Dependence,' 880; 'Stanzas from the Grande Chartreuse,' 881; 'A Summer Night,' 883; 'The Better Part,' 885; 'The Last Word,' *id.*; biography, 42: 26; his 'Essays in Criticism,' 44: 170.
- Arnold, Thomas**, 42: 26.
- Arnold, Thomas**, 42: 26.
- Arnold of Brescia**, pupil of Abélard, 1: 27.
- '**Arnold Winkelried**', by James Montgomery, 40: 16397.
- Arnould, Arthur**, 42: 26.
- Arnulfi, Alberto**, 42: 26.
- Arolas, Juan de**, 42: 27.
- Arrouet**. See VOLTAIRE, 42: 27.
- '**Around a Spring**', by Gustave Droz, 44: 250.
- '**Around the World in Eighty Days**', by Jules Verne, 44: 249.
- Arran Isles**, The, in Ireland, 'Grania,' a story of, 44: 134.
- Arrebo, A. C.**, 42: 27.
- Arrianus, Flavius**, 42: 27.
- Arrington, Alfred W.**, 42: 27.
- Arrivabene, Ferdinando**, 42: 27.
- Arrom, Cecilia de**. See CABALLERO, 42: 27.
- '**Artevelde, Philip van**', the dramatic masterpiece of Sir Henry Taylor, 36: 14539-40; 45: 338; examples from, 36: 14542-50.
- Arthur, Timothy Shay**, 42: 27.

- Arthurian Legends, The**, Richard Jones on, 2: 886-98; Celtic romances of Britanny or Wales, during some centuries before Geoffrey of Monmouth gave a literary form to them in his 'Historia Britonum' (A. D. 1145), 886; sixty years later (1205) Layamon's 'Brut,' 886, 891; Malory's 'Morte d'Arthur,' the popular book in Caxton's England, 886; poetic treatment of the theme from Dante to Scott, 887-8; Tennyson and other recent writers, 889.
- Five great cycles of legend,—(1) the Arthur, Guinevere, and Merlin, 890; Geoffrey's 'Historia,' 891; Wace's translation into French with addition of (2) Round Table legend, 891; Layamon's 'Brut' reproduces Wace's 'Brut d'Engleterre,' *id.*; numerous versions had added the (3) Holy Grail cycle, or (4) the Launcelot, or (5) the Tristan, 891; Arthurian poets, *id.*; true origin of Geoffrey's 'Historia,' 892; problems of the versions, 893; spread of the legend, 893-4; it becomes a church weapon, 895; contrast of earlier and recent ideals, 896-7.
- Examples: 'From Geoffrey of Monmouth's Historia Britonum,' 898-903; 'The Holy Grail,' 904.
- 'Art, Moral Influence of,' by Charles Blanc, 5: 260.
- Art, services to, of P. G. Hamerton's popular teaching on, 17: 6876.
- 'Art, The Mission of,' Schiller on, 33: 12900.
- 'Art, Thoughts on,' by P. G. Hamerton, 17: 6876.
- 'Artists of My Time,' by Charles Blanc, 5: 2053.
- Art criticism, an epoch in German created by Lessing's 'Laokoon,' 45: 379.
- 'Art and Humanity in Homer,' by William Cranston Lawton, 44: 116.
- 'Art in Ancient Egypt, A History of,' edited by Walter Armstrong, 44: 123.
- 'Art of Growing Old,' Steele on, 35: 13891.
- 'Art of Japan, The,' by Louis Gonse, 44: 123.
- 'Art of Poetry, The,' by Boileau, 45: 357.
- 'Art of Poetry, The,' by Horace, 44: 331.
- 'Artist, Function of the,' Wagner on, 38: 15505.
- 'Artist's Letters from Japan, An,' by John La Farge, 44: 123.
- 'Art Work of the Future,' Wagner on, 38: 15510.
- 'Art Thou Weary?' by St. Stephen the Sabaite, 41: 16892.
- 'Aruspices, On the Reply of the,' by Cicero, 44: 335.
- Arwidson, Adolf Ivar**, 42: 27.
- Asbjörnsen, Peter Christen**, a Norwegian writer on natural history, and a great collector of folklore, 2: 905; high character of his 'Norse Fairy Tales and Folk Legends,' 905.
- 'Gudbrand of the Mountain-Side,' 906; 'The Widow's Son,' 909-16; biography, 42: 27.
- 'Ascent of Man, The,' by Henry Drummond, 12: 4897.
- Ascham, Roger**, a fine old scholar in early English prose, 2: 916; his 'Toxophilus' on archery, makes a plea for literary use of English instead of Latin, 917; his 'The Schoolmaster' argues for an improved method of education, 917.
- 'On Gentleness in Education,' 918; 'On Study and Exercise,' 920; his denunciation of 'Morte d'Arthur,' 887; biography, 42: 27.
- Ashton, John**, 'The Dawn of the Nineteenth Century in England,' 45: 557.
- 'Asia,' by A. H. Keane, 44: 111.
- 'Asian Birds,' by Robert Bridges, 40: 16499.
- 'As It was Written,' by Sidney Luska, 44: 253.
- 'Aslauga's Knight,' by Friedrich Fouqué, 44: 168.
- 'Asmodeus, The Lame Devil,' by Alain René Le Sage, 44: 99.
- Asmus, Georg**, 42: 27.
- Asnyk, Adam**, 42: 27.
- 'Aspects of Fiction and other Ventures in Criticism,' by Brander Matthews, 44: 76.
- 'Aspiration,' by N. P. Willis, 39: 16011.
- Assollant, Alfred**, 42: 28.
- 'Assommoir, L,' by Émile Zola, 44: 288.
- Astor, John Jacob**, 42: 28.
- Astor, William Waldorf**, 42: 28; 'Sforza,' 44: 292.
- 'Astoria,' by Washington Irving, 44: 305.
- 'Astrea,' 44: 310.
- Astronomy, sketch by Arago of its progress down to Laplace, 2: 708-21; its earliest dawn in Egypt, J. N. Lockyer on, 45: 476; books in aid of the study of, by Dr. Robert Ball, 44: 336; the work in, of Hipparchus and Ptolemy, 44: 175.
- Astronomy, the chief observatory of the world built at Samarkand a century and a half before Tycho Brahe (1576), 3: 1141.
- 'As You Like It,' the happiest of Shakespeare's middle period comedies, 45: 391.
- 'Atala,' by Châteaubriand, 44: 309.
- 'Atalanta,' by Maurice Thompson, 41: 16814.
- 'Atalanta in Calydon,' by Algernon Charles Swinburne, 44: 122.
- 'At Gibraltar,' by G. E. Woodberry, 39: 16146.
- 'Athalie,' one of Racine's sacred tragedies, 30: 12029; 44: 122.
- Athanasius, Saint**, 42: 28.
- Atheism, Voltaire strongly argues against, 38: 15453.
- Athenæus**, a Greek of Alexandria, and of Rome, author of a work of table-talk, anecdotes, quotations, popular tales, and songs, called 'The Feast of the Learned,' 2: 923-6; Ulpian (great jurist, who died A. D. 228) and Galen, greatest of physicians, represented as among the guests of the Feast, 923; example of a processional hymn, 924; 'The Swallow Song,' 925; plan of the Feast, *id.*; nearly 800 writers and 2400 works quoted, 926.
- 'Why the Nile Overflows,' 926; 'How to Preserve the Health,' 927; 'An Account of

- Some Great Eaters,' 928; 'The Love of Animals for Man,' 931; biography, 42: 28.
- Atherstone, Edwin**, 42: 28.
- Athletes, Euripides on, as a disgrace to Greece, 14: 5589.
- Atkinson, Edward**, 42: 28.
- Atkinson, Thomas Dinham**, 'Cambridge Described and Illustrated,' 45: 365.
- 'Atlas,' by Heine, 18: 7191.
- 'At Odds,' by Baroness Tautphoeus, 44: 96.
- 'Atonement, The,' by Hegel, 18: 7183.
- 'Attack on the Mill,' by Émile Zola, 39: 16296-324.
- Attâr, Ferid eddin**, 42: 28.
- Atterbom, Per Daniel Amadeus**, one of the greatest lyric poets of Sweden, 2: 933-4; leader from 1807 of an effort to free Swedish literature from French influence, 933; gave attention to Swedish folklore and dealt most earnestly with religious questions, *id.*; his lyrics wonderfully melodious, 934; great good done by his critical work in 'Swedish Seers and Poets,' *id.*
- 'The Genius of the North,' 934; 'The Lily of the Valley,' 936; 'Svanhyt's Colloquy,' 937; 'The Mermaid,' 941-2; biography, 42: 28.
- 'At the Breach,' Sarah Williams, 40: 16566.
- 'At the Red Glove,' by Katharine S. Macquoid, 44: 278.
- 'Attic Philosopher, An,' by Émile Souvestre, 44: 194.
- 'Attic Comedy, Lost,' W. C. Lawton on, 29; 11397-408; Sausarion (sixth century B.C.), 'Women,' 11399; Teleclides (fifth century B.C.), 'The Age of Gold,' *id.*; Cratinus (fifth century B.C.), 'Wine *versus* Water,' 11400; Hermippus (fifth century B.C.), 'Imports of Athens,' 'The Best Wines,' 11401; Eupolis (fifth century B.C.), 'Honor to Home Talent,' *id.*; Phrynicus (fifth century B.C.), 'Eulogy on Sophocles,' *id.*; Alexis (393-287 B.C.), 'Vanity Fair,' 11402; Amphis (fourth century), 'Life and Death,' *id.*; Anaxandrides (fourth century), 'Health, Beauty, Wealth,' *id.*; Antiphanes (fourth century), 'The Comic Poet's Grievances,' *id.*; Timocles (fourth century), 'Office of Tragedy,' 11403; Philemon, 'Peace is Happiness,' *id.*; 'Tears,' 11404; 'Tyranny of Custom,' *id.*; 'Diversity of Character,' *id.*; Menander, 11405; 'Desert a Beggar Born,' *id.*; 'Monotony,' 11406; 'The Claims of Long Descent,' *id.*; 'The Poor Relation Goes a-Visiting,' *id.*; 'The Misery of Tyranny,' 11407; 'Knowledge,' *id.*; 'Aphorisms,' *id.*
- Atwood, Isaac Morgan**, 42: 28.
- Aubanel, Théodore**, 42: 28.
- Aubert, J. M. J. A. J.**, 42: 29.
- Aubignac, F. H., Abbé d'**, 42: 29.
- Aubigné, T. A. d'**, 42: 29.
- 'Aucassin and Nicolette,' a delightful tale of France in the 12th century—a "song-story," prose with poetical parts, 3: 943; outline of the story, 943-4; 'Tis of Aucassin and Nicolette,' 945-55.
- Audouard, Olympe**, 42: 29.
- Audsley, G. A.**, 42: 29.
- Audubon, John James**, a celebrated American naturalist, author of the magnificent 'Birds of America,' 3: 956; publication secured in 1830-9, with five volumes of 'American Ornithological Biography,' 957; published from 1840 ('Quadrupeds of America') and 'Biography of American Quadrupeds,' *id.*; 'A Dangerous Adventure,' 957-60; biography, 42: 29; his 'The Birds of America,' 44: 156.
- Aue**. See **HARTMANN VON AUE**, 42: 29.
- Auer, Adelheid von**, 42: 29.
- Auerbach, Berthold**, a German novelist very widely popular in his day, 3: 961-3; studies of Spinoza, 962; the famous 'Black Forest Village Stories,' *id.*; his 'On the Heights' and 'Villa on the Rhine,' 963.
- 'The First Mass,' 964; 'The Peasant-Nurse and the Prince,' 967-73; 'The First False Step,' 973; 'The New Home and the Old One,' 976-80; 'The Court Physician's Philosophy,' 987; 'In Countess Irma's Diary,' 990-8; biography, 42: 29; his 'On the Heights,' 44: 159; 'Little Barefoot,' 44: 158.
- Auersperg, Count Anton Alexander von**. See **GRÜN ANASTASIUS**, 42: 29.
- Auffenberg, Joseph von, Baron**, 42: 29.
- Augier, Émile**, a French dramatist accounted worthy to be named with Molière and Beaumarchais, 3: 998; list of twenty-seven plays, 999.
- 'A Conversation with a Purpose,' 999-1003; 'A Severe Young Judge,' 1004; 'A Contented Idler,' 1006; 'The Feelings of an Artist,' 1009; 'A Contest of Wills,' 1011-3; biography, 42: 29; his 'Mr. Poirier's Son-in-Law,' 44: 252.
- Augustine, St., of Hippo**, eminent Church Father, Samuel Hart on, 3: 1014-6; converted from heathenism in his thirty-third year, 1015; his 'Confessions' and 'City of God,' 1016.
- 'The Godly Sorrow that Worketh Repentance,' 1017; 'Consolation,' 1018; 'The Foes of the City,' 1019; 'The Praise of God,' 1020; 'A Prayer,' 1021; biography, 42: 30; 'The Confessions of,' 44: 78; and 'The City of God,' 44: 120.
- Augustus, divinity ascribed to, by Virgil, 38: 15419.
- 'Auld Licht Idylls,' by James M. Barrie, 44: 274.
- 'Auld Robin Gray,' by Lady Anne Barnard, 40: 16383.
- 'Auld Stuarts Back Again, The,' anonymous Jacobite song (1714), 40: 16424.

- Aulnoy, M. C., Comtesse d'**, 42: 30.
(Aulularia,) by Plautus, 44: 120.
Aumale, Duc d', 42: 30.
Aurbacher, Ludwig, 42: 30.
Aureli, Mariano, 42: 30.
(Aurelian,) by William Ware, 44: 290.
Aurelius Antoninus, Marcus, Roman emperor and ethical writer, James F. Gluck on, 3: 1022-8; his famous 'Meditations of Marcus Aurelius,' 1022; devotional and religious value of the work, 1023; its Stoic principles, 1024; the author's personal life, 1025; his public services, 1026; questions in regard to his conduct, 1027.
Examples from 'The Meditations,' 1028-44; biography, 42: 30.
Auriac, J. B. d', 42: 30.
Auringer, O. C., 42: 30.
(Aurora Leigh,) by Mrs. Elizabeth Barrett Browning, 44: 300.
Ausonius, D. M., 42: 30.
Austen, Jane, one of the most admired of English women writers and greatest of English novelists, 3: 1045; early failure to get a publisher, 1046; successful publication of six novels, *id.*; her criticisms on herself, 1047; opinions of Scott, Macaulay, and Lewes, 1048; justice of such praise, 1049.
(An Offer of Marriage,) 1050; 'Mother and Daughter,' 1054; 'A Letter of Condolence,' 1057; 'A Well-Matched Sister and Brother,' 1058; 'Family Doctors,' 1064-9; 'Family Training,' 1070; 'Private Theatricals,' 1072-5; 'Fruitless Regrets and Apples of Sodom,' 1075-9; biography, 42: 30; her 'Pride and Prejudice,' 44: 210; and 'Emma,' 44: 46.
Austin, Alfred, 42: 30; his 'The Haymakers Song,' 40: 16508; 'Parting of Godfrid and Olympia,' 40: 16647; and 'Madonna's Child,' 45: 509.
Austin, George Lowell, 42: 30.
Austin Henry, 42: 31.
Austin, Henry W., 'Two Dreams,' 40: 16613.
Austin, Henry Willard, 42: 31.
Austin, James Trecottic, 42: 31.
Austin, Jane G., 42: 31; her 'Betty Alden,' 44: 215; and 'Standish of Standish,' 45: 506.
Austin, William, 42: 31.
(Australasia,) by A. R. Wallace, 44: 113.
Australia, wild scenery and bush life of, pictured in A. J. Dawson's 'Middle Greyness,' 45: 540.
Australian coast exploration by Captain Cook, 44: 245.
Australian life and scenes depicted in a novel of bush life, 45: 424.
'Author's Resolution in a Sonnet,' by George Wither, 39: 16126.
'Autobiography of a Slander, The,' by Edna Lyall, 44: 255.

Autobiographies: Abélard's 'History of Calamities,' 1: 24; Hans Andersen's 'Improvisatore,' 2: 501; 44: 160; Arago's story of extraordinary adventures, 2: 704; Arndt's 'Recollections of Childhood' and 'Reminiscences of Public Life,' 2: 813-4; revelations of Matthew Arnold in his letters, 2: 854; of D'Azeleglio, Italian statesman, 3: 1130; small fragment left by Lord Bacon, 3: 1164, 1188; the Danish poet Baggesen's 'Wanderings of a Poet,' 3: 1242; Disraeli's autobiographical novel 'Contarini Fleming,' 4: 1634; Berlioz's perfect picture of himself, 4: 1810; Stendhal's novels and other works specially autobiographical, 4: 1862-5; Bodenstedt's story of an eventful career, 5: 2118; O. A. Brownson's 'The Convert,' 6: 2595; John Bunyan's 'Grace Abounding,' 7: 2748. Mrs. Burnett's 'The One I Knew Best of All,' 7: 2809; Mrs. Burney's 'Diary and Letters,' 7: 2818; Emilia Carlén's sprightly and interesting story, 8: 3226; writings of Carlyle of autobiographic character, 8: 3242; Jacob Cats's 'A Life of Eighty-Two Years,' 8: 3355; Benvenuto Cellini's 'Memoirs,' one of the best in the world, 8: 3371; 44: 15; Coppée's 'An Entire Youth,' partly autobiographical, 10: 4045; Marion Crawford's 'The Three Fates,' 10: 4151; Cupples's 'Kyloe Jock,' a transcript from the boy life of the author, 10: 4210; Dante's more important writings a spiritual autobiography, 11: 4333; De Quincey's 'Confessions,' 11: 4555; Drachmann's 'Condemned,' largely autobiographical, 12: 4841; Espronceda's 'Student of Salamanca,' autobiographical, 14: 5550; the Danish poet Ewald's 'Life and Opinions,' 14: 5614.

Freytag's brief 'Recollections from My Life,' 15: 6015; Froissart's long autobiographical poem, 'L'Espinette Amoureuse,' 15: 6036; Gibbon's admirable story of his own life, 16: 6278; 44: 341; Goldoni's delightful 'Memoirs,' 16: 6475; Hazlitt's essays, all of autobiographical character, 18: 7116; Thomas Hobbes's, written at eighty-four, 18: 7382; Holberg's Danish 'Three Epistles,' 18: 7499; Theodore Hook's 'Gilbert Gurney,' 19: 7613; David Hume's, written four months before his death, 10: 7780; Leigh Hunt's, a complete revelation of the man, 19: 7793; Jacques Jasmin's 'Souvenirs,' of fascinating simplicity, pathos, and fun, 20: 8187; Richard Jefferies's 'Story of My Heart,' a wonderful sketch, 20: 8215; Keller's 'Green Henry,' an autobiographic romance, 21: 8519.

Kielland's first novel, 'Garman and Worse,' autobiographical, 21: 8566; Madame de La Fayette's 'The Princess of Clèves,' 22: 8768; Lamartine's 'Confidences' and 'Raphael' give his autobiography, 22: 8802; every novel said by M. France to be an autobiography, 22: 8963.

Loti's 'Le Roman d'un Enfant,' a story of his own utter loss of faith, 23: 9204; many of Marryat's novels almost autobiographic,

- 24 : 9738; 'Maupassant's "Notre Coeur" resembles an autobiography,' 25 : 9807; Mendelssohn's letters delightfully autobiographical, 25 : 9887; John Stuart Mill's remarkable life-story, 25 : 10007; Montaigne's 'Essays,' of which he said: "I am myself the subject of my book," 26 : 10237; Motley's 'Morton's Hope' manifestly in part autobiographic, 26 : 10374; De Musset's 'Confession,' 26 : 10489; John Henry Newman's 'Apologia,' 27 : 10600; 44 : 80.
- Oehlenschläger's 'Recollections,' 27 : 10751; Silvio Pellico's 'My Imprisonment,' 28 : 11265; Pepys's 'Diary,' 28 : 11288; Prévost's 'Manon Lescaut,' in part autobiographic, 30 : 11807; Fritz Reuter's tales embodying autobiographic elements, 31 : 12196; La Rochefoucauld's 'Memoirs' and 'Maxims,' autobiographic hints in, 31 : 12321; Rousseau's 'Confessions,' 31 : 12436; Ruffini's 'Lorenzo Benoni,' an autobiography, 31 : 12471; George Sand's 'History of My Life,' the early life only, 32 : 12770; 44 : 186; Scott's 'Redgauntlet,' the most autobiographical of his novels, 33 : 13002; Senancour's 'Obermann,' essentially an autobiography, 33 : 13111; Madame de Sévigné's letters unconsciously autobiographical, 33 : 13155; Shelley's autobiographic revelations in certain of his poems, 34 : 13269.
- Sienkiewicz's 'Without Dogma,' an autobiographic record, 34 : 13401; Slowacki's 'Beniowski,' a lyric-epic of self-criticism, 34 : 13510; Spielhagen's 'Problematic Natures,' essentially an autobiography, 35 : 13774; Madame de Staél's writings full of autobiographic interest, 35 : 13824; Bayard Taylor's 'John Godfrey's Fortunes,' to a considerable extent autobiographical, 36 : 14520.
- Tegnér's poetry richly autobiographic, 36 : 14564; Thierry's 'Ten Years of Study,' 37 : 14804; Anthony Trollope's 'Autobiography,' 37 : 15031; Villon's chief poems, autobiographic elements in, 38 : 15397; 'Autobiography' of Joseph Jefferson, 44 : 15; of Goethe, 44 : 82; Colley Cibber's 'Apology for His Life,' 44 : 81; Lord Roberts's 'Forty-One Years in India,' 44 : 83; Charlotte Brontë's 'Jane Eyre,' largely autobiographic, 45 : 439; Hugh Miller's 'My Schools and Schoolmasters,' 45 : 453; General W. T. Sherman's 'Memoirs,' 45 : 455; Stevenson's 'Travels with a Donkey in the Cevennes,' 45 : 478; Froude's 'The Nemesis of Faith,' 45 : 494; Max Müller's 'The Science of Thought,' a mental autobiography, 45 : 494.
- 'Autocrat of the Breakfast Table, The,' by Oliver Wendell Holmes, 44 : 277.
- Autran, Joseph**, 42 : 31.
- 'Avare, L.' by Molière, 44 : 308.
- 'Avaricious Shepherdess,' by Charles Rivière Dufresny, 40 : 16369.
- Audyeyev, M. V.**, 42 : 31.
- Avellaneda y Arteaga., G. G. de**, 42 : 31.
- Avenel, Paul**, 42 : 31.
- 'Average Man, An,' by Robert Grant, 44 : 279.
- Averkiyev, D. V.**, 42 : 31.
- Averroës**, an expounder of Aristotle, probably Jewish in race, 3 : 1079-83; flourished under two Muhammadan Khalifs, until A. D. 1195, 1080; an extreme rationalist in philosophy, *id.*; held Aristotelian doctrine of God, 1081; wide and deep influence on Jews and Christians, *id.*; "infidelity" towards revealed religion, 1082; free thought in Europe sprang from him next to Abélard, *id.*; biography, 42 : 31.
- Avery, Benjamin Parke**, 42 : 31.
- 'Avesta, The,' the Bible of Zoroaster, A. V. W. Jackson on, 3 : 1084-93; its discovery and translation, 1084; the original work in large part lost, 1085; the existing fragments in six parts, 1086; (1) Yasna, in three parts, a book of sacrifice, *id.*; the haoma (or Hindu soma) sacrament, 1087; the Gathas, 1088; a psalm of Zoroaster, *id.*; (2) the Visperad, in twenty-four sections, a book of invocations, 1090; (3) the Yashts, a book of twenty-one hymns, *id.*; examples of these, 1091.
- 'A Prayer for Knowledge,' 1093; 'The Angel of Divine Obedience,' 1095; 'To the Fire,' *id.*; 'The Goddess of the Waters,' 1096; 'Guardian Spirits,' *id.*; 'An Ancient Sindbad,' 1097; 'The Wise Man,' *id.*; 'Invocation to Rain,' 1098; 'A Prayer for Healing,' *id.*; 'Fragment,' 1099.
- Avesta, translation of, and exposition of its teachings, by James Darmesteter, 11 : 4379-80.
- Avianus, Flavius**, 42 : 31.
- Avicebron**, reputed an Arab philosopher, but in fact a Jewish poet, 3 : 1099-1102; his 'The Fountain of Life,' written in Arabic, 1099; its theories on matter and form, 1100; the plan of the work, 1101.
- 'On Matter and Form,' 1102-5; biography, 42 : 31.
- Avicenna**. See **IBN SINA**, 42 : 32.
- Avienus**, 'On a Quiet Life,' 40 : 16351.
- 'Awaking,' by Gertrude Bloede, 41 : 16849.
- Ayala, A. L. de**, 42 : 32.
- Ayala, P. L. de**, 42 : 32.
- Aylmer-Gowing, Mrs. Emilia**, 42 : 32.
- Ayrer, Jacob**, 42 : 32.
- Ayres, Anne**, 42 : 32.
- Aytoun, Robert**, a Scottish court poet under James I. and Charles I. (1603-38), 3 : 1106; 'Inconstancy Upbraided,' 1107; 'Lines to an Inconstant Mistress,' 1108; biography, 42 : 32.
- Aytoun, William Edmonstone**, a Scotch balladist and humorist, 3 : 1109-13; joint author with Theodore Martin of the 'Bon Gaultier Ballads,' 1110; his fame rests on his 'Lays of the Cavaliers,' *id.*; his 'Firmilian: a Spasmodic Tragedy,' 1111.
- 'The Burial March of Dundee,' 1113-7; 'The Execution of Montrose,' 1118-22; 'The Broken Pitcher,' 1123; 'Sonnet to Britain,' 1124; 'A Ball in the Upper Circles,' *id.*; 'A Highland Tramp,' 1127; biography, 42 : 32.

- Azarias, Brother, See MULLANY, PATRICK FRANCIS, 42: 32; his 'Phases of Thought and Criticism,' 45: 452.
- Azeglio, Massimo Taparelli d'**, Italian statesman with Cavour, 3: 1129-30; son-in-law of Manzoni, and published romances and pamphlets in aid of Italian nationalism, 1130; his 'My Recollections,' *id.*
- 'A Happy Childhood,' 1131; 'The Priesthood,' 1134-7; 'My First Venture in Romance,' 1138; biography, 42: 32.
- Azevedo, M. A. A. de**, 42: 32.
- Aztec nation, native historian of, Tezozomoc, 22: 8909.
- 'Aztec Treasure-House, The,' by Thomas A. Janvier, 44: 278.
- Azulai, H. D.**, 42: 32.

B

- Babbage, Charles**, 42: 33.
- Baber**, emperor of India in the age of Columbus, Edward S. Holden on, 3: 1141-2; phenomenal developments of culture in the world known to him, 1141; his 'Memoirs' in Turki, Persian, and English, 1142; examples from them, 1142-8; biography, 42: 33.
- Babeuf, F. N.**, 42: 33.
- Babo, J. M. von**, 42: 33.
- Babrius**, the original Greek writer (about A. D. 100) of the fables known (falsely) as *Aesop's*, 3: 1148; Bentley's account of the facts, *id.*; recent discovery of manuscript, 1149.
- 'The North Wind and the Sun,' 1150; 'Jupiter and the Monkey,' 1151; 'The Mouse that Fell into the Pot,' *id.*; 'The Fox and the Grapes,' *id.*; 'The Carter and Hercules,' *id.*; 'The Young Cocks,' 1152; 'The Arab and the Camel,' *id.*; 'The Nightingale and the Swallow,' *id.*; 'The Husbandman and the Stork,' 1153; 'The Pine,' *id.*; 'The Woman and Her Maid-Servants,' 1154; 'The Lamp,' *id.*; 'The Tortoise and the Hare,' *id.*; biography, 42: 33.
- 'Babylon; or the Bonnie Banks o' Fordie,' 3: 1339.
- 'Babylonian Influence on the Bible and Popular Beliefs,' by A. Smythe Palmer, D. D., 44: 21. Babylonian exploration and discovery, the latest story of, 44: 20, 21.
- Babylonian ideas of the time of Abraham, in Tomkins's 'Abraham,' 44: 294.
- Babylonia, culture of, back to B. C. 7000, knowledge of, dating from Layard's discoveries at Nineveh, 45: 476.
- 'Babylonian Talmud,' by Michael L. Rodkinson, 44: 22.
- 'Baby's Grandmother, The,' by L. B. Walford, 45: 371.
- Baccalar y Saña, Vicente**, 42: 33.
- 'Bacchus,' by Frank Dempster Sherman, 40: 16524.
- Bacchylides**, an elegant Greek court poet, 37: 15182.
- 'Bach,' Hector Berlioz on, 4: 1816.
- Bache, A. D.**, 42: 33.
- Bache, Franklin**, 42: 33.
- 'Bachelor of the Albany, The,' by M. W. Savage, 44: 279.
- Bacher, Julius**, 42: 33.
- Bacheracht, Therese von**, 42: 33.
- Bachman, John**, 42: 34.
- Back, Sir George**, 42: 34.
- Bäckström, Per Johan Edvard**, 42: 34.
- Bacon, Albion Fellows**, 'The Time o' Day,' 40: 16628.
- Bacon, Delia**, 42: 34.
- Bacon, Francis**, essay on Sir Thomas Browne, 6: 2473.
- Bacon, Francis**, English statesman and philosopher, Charlton T. Lewis on, 3: 1155-70; his character treated as an unsolved problem, 1155; Mr. Spedding's complete exposé of the facts, *id.*; his birth and education, 1156; father's death leaves him poor at eighteen, 1157; twenty-five years waiting upon fortune, 1158; early conception of a better path to knowledge than any yet tried, 1158-9; abilities as a lawyer, 1159; his appearance against Essex, 1160; offices attained by him in the decade 1607-18, *id.*; position as Lord Chancellor, 1161; his overthrow as a corrupt judge, 1162; no defense made by himself or on his behalf, 1163; excusatory explanations, 1164; his ambition as a philosopher, 1164-5; the plan of the 'Great Instauration,' of which his 'Advancement of Learning' was a part, 1165; the 'Novum Organum,' 1166; Bacon not a success in science, *id.*; his only success one of letters, 1167; his two great thoughts, 1168; a Shakespeare of prose, 1167-9.
- 'Of Truth,' 1170; 'Of Revenge,' 1172; 'Of Simulation and Dissimulation,' 1173; 'Of Travel,' 1175; 'Of Friendship,' 1177-82; 'Defects of the Universities,' 1183; 'To My Lord Treasurer Burghley,' 1188; 'In Praise of Knowledge,' 1190; 'To the Lord Chancellor, Touching the History of Britain,' 1193; 'To Villiers on His Patent as Viscount,' 1195; 'Charge to Justice Hutton,' 1197; 'A Prayer, or Psalm,' 1198; 'From the Apophthegms,' 1200; 'Translation of the 137th Psalm,' 1201; 'The World's a Bubble,' 1202; biography, 42: 34.
- His 'The Novum Organum,' 45: 447; and 'The Advancement of Learning,' 45: 475; his extreme unlikeness to Shakespeare, 39: 15877.

- 'Bacon-Shakespeare Craze, The,' by R. Grant White, 39: 15877.
- Bacon, Leonard**, 42: 34.
- Bacon, L. W.**, 42: 34.
- Bacon, Roger**, 42: 34; his 'Opus Majus,' by J. H. Bridges, 45: 475.
- Bacon, Thomas Scott**, 42: 34.
- Bacsányi, János**, 42: 34.
- Baculard d'Arnaud, François**, 42: 34.
- Badeau, Adam**, 42: 35.
- Baden-Powell, Sir G. S.**, 42: 35.
- Baena, Antonio**, 42: 35.
- Baer, Karl Ernst von**, 42: 35.
- Baffin, William**, 42: 35.
- Bagby, George William**, 42: 35.
- Bage, Robert**, 42: 35.
- Bagehot, Walter**, one of the most remarkable men intellectually of the Victorian Age; an English economist of distinction, Forrest Morgan on, 3: 1203-8; letters from Paris (1851-2), 1204; editor nine years of National Review, and seventeen years of The Economist, 1205; his great text-book, 'The English Constitution,' 1206; his 'Physics and Politics,' 1207; his 'Lombard Street,' explaining the money market of London, 1206; his unfinished 'Economic Studies,' 1207; his chief ideas, *id.*
- 'The Virtues of Stupidity,' 1209; 'Review Writing,' 1210; 'Lord Eldon,' 1211; 'Taste,' 1212; 'Causes of the Sterility of Literature,' 1213; 'The Search for Happiness,' 1214; 'On Early Reading,' 1215; 'The Cavaliers,' 1218; 'Morality and Fear,' 1219; 'The Tyranny of Convention,' 1221; 'How to Be an Influential Politician,' 1222; 'Conditions of Cabinet Government,' 1223; 'Why Early Societies Could Not be Free,' 1225; 'Benefits of Free Discussion in Modern Times,' 1228; 'Origin of Deposit Banking,' 1232-4; biography, 42: 35; his 'The English Constitution and Other Essays,' 44: 28.
- Baggesen, Jens**, a Danish poet, esteemed the greatest of his time before Oehlenschläger, 3: 1235-7; 'Comic Tales' (1785), satires, elegies, and rhymed epistles, 1236; attack on Oehlenschläger, *id.*; his chief prose work, *id.*
- 'A Cosmopolitan,' 1237; 'Philosophy on the Heath,' 1239-41; 'There Was a Time When I Was very Little,' 1242; biography, 42: 35.
- Bahr, Hermann**, 42: 35.
- Bähr, Johann Christian**, 42: 35.
- Bahrdt, Karl Friedrich**, 42: 36.
- Bahya ben Joseph ben Pakoda**, 42: 36.
- Baif, Jean Antoine de**, 42: 36.
- Bailey, Gamaliel**, 42: 36.
- Bailey, J. M.**, 42: 36.
- Bailey, Nathan**, 42: 36.
- Bailey, Philip James**, English poet, author in 1839 of 'Festus,' 3: 1243-5; its theological universalism, with many exquisite passages of genuine poetry, 1244.
- 'From Festus,' 1245-8; 'The Passing-Bell,' 1248; 'Thoughts,' 1250; 'Dreams,' 1251;
- 'Chorus of the Saved,' 1252; biography, 42: 36; 'The Return,' 41: 16912.
- Bailey, Samuel**, 42: 36.
- Bailie, Joanna**, a very remarkable Scottish woman poet, 3: 1253; self-educated in English literature, 1254; successive volumes of plays, 1254-5; relations with Scott, 1255; Jeffrey's critical attacks, 1255-6; her religious convictions, 1256.
- 'Woo'd and Married and A,' 1257; 'It Was on a Morn when We Were Thrang,' 1259; 'Fy, Let Us A' to the Wedding,' 1260; 'The Weary Pund o' Tow,' 1262; 'From De Montfort: A Tragedy,' 1263; 'To Mrs. Siddons,' 1265; 'A Scotch Song,' 1266; 'Song, Poverty Parts Good Company,' 1268; 'The Kitten,' 1269; biography, 42: 36.
- Baillie, Lady Grizel**, 'Werena My Heart Licht,' 40: 16384.
- Bailly, Jean Sylvain**, 42: 36.
- Baily, Francis**, 42: 36.
- Bain, Alexander**, 42: 37.
- Bain, R. Nisbet**, 'Cossack Fairy Tales,' 44: 225.
- Baird, C. W.**, 42: 37.
- Baird, H. C.**, 42: 37.
- Baird, Henry Martyn**, an American author of historical works covering the great Huguenot period in the history of France, 3: 1272.
- 'The Battle of Ivry,' 1273-6; biography, 42: 37.
- Baird, Robert**, 42: 37.
- Baird, Spencer Fullerton**, 42: 37.
- Bajza, Joseph**, 42: 37.
- Baker, George Augustus**, 42: 37.
- Baker, H. W.**, 'De Profundis,' 41: 16872.
- Baker, Mrs. H. N.**, 42: 37.
- Baker, Sir Samuel White**, English author of explorations and discoveries, 3: 1277; in Ceylon, *id.*; in Africa and Cyprus, *id.*
- 'Hunting in Abyssinia,' 1278-84; 'The Sources of the Nile,' 1285; biography, 42: 37; his 'The Albert Nyanza,' 44: 245.
- Baker, W. M.**, 42: 38; 'His Majesty Myself,' 44: 154.
- Baki**, 42: 38.
- Balaguer, Victor**, 42: 38.
- Balibi, Gasparo**, 42: 38.
- Balbo, Count Cesare**, 42: 38.
- Balboa, M. C. de**, 42: 38.
- Balbuena, Don Bernardo de**, 42: 38.
- Baldovini, Francesco**, 42: 38.
- Balducci, Francesco**, 42: 38.
- Baldwin, John Denison**, 42: 38.
- Bale, John**, 42: 38.
- Balestier, C. W.**, 42: 38.
- Balfour, Alexander**, 42: 38.
- Balfour, Arthur James**, a junior English statesman, author of thoughtful books on doubt and belief, 3: 1287-8.
- 'The Pleasures of Reading,' 1288-304; biography, 42: 38; his 'The Foundations of Belief,' 45: 344.
- Bali, Robert Stawell, Sir**, 42: 39; 'The Story of the Heavens,' 44: 336.

- 'Ballad of a Bridal,' by Edith Nesbit Bland, 40: 16662.
- 'Ballad of the Boat, The,' by Richard Garnett, 40: 16481.
- 'Ballad of the Brides of Quair,' by Isa Craig Knox, 41: 16926.
- 'Ballad of the Common Folk,' by Théodore de Banville, 41: 16753.
- 'Ballads and Barrack-Room Ballads,' by Rudyard Kipling, 44: 299.
- 'Ballades and Verses Vain,' by Andrew Lang, 44: 300.
- 'Ballads, English and Scottish Popular,' by Francis J. Child, 44: 299.
- Ballad, The, F. B. Gummere on, 3: 1305-11; earliest popular origin of ballads, 1305; poetry of the people thing of the past, 1306; how a ballad is made, 1307; no individual author element, 1308; few oldest ballads have come down to us, 1309; ballads of modern Europe, 1310-1.
- Examples of: 'Robin Hood and Guy of Gisborne,' 1312-8; 'The Hunting of the Cheviot,' 1319-26; 'Johnie Cock,' 1326; 'Sir Patrick Spens,' 1329; 'The Bonny Earl of Murray,' 1330; 'Mary Hamilton,' 1331; 'Bonnie George Campbell,' 1333; 'Bessie Bell and Mary Gray,' 1334; 'The Three Ravens,' *id.*; 'Lord Randal,' 1335; 'Edward,' 1336; 'The Twa Brothers,' 1337; 'Babylon,' 1339; 'Childe Maurice,' 1340; 'The Wife of Usher's Well,' 1344; 'Sweet William's Ghost,' 1345-7.
- Ballantine, James,** 42: 39; 'Muckle-Mou'd Meg,' 40: 16429.
- Ballantyne, R. M.,** 42: 39.
- Ballestrem, Countess E. von,** 42: 39.
- Ballou, Hosea,** 42: 39.
- Ballou, M. M.,** 42: 39.
- Balucki, Michael,** 42: 39.
- Balzac, Honoré de,** reputed "the greatest of French novelists," Wm. P. Trent on, 3: 1348-67; ten apprenticeship romances (1822-9), 1349; from 1830 marvelous literary activity and success, 1350; characteristics and circumstances, 1351; the decades 1830-40 and 1840-50, 1352; great preface in 1842 to the 'Comédie humaine,' 1353; unbroken stream of great works (1840-8), 1354; his marriage and death, *id.*; his complete works, 1355; scheme of the 'Comédie humaine,' *id.*; 'Scenes of Private Life,' 1356; 'Scenes of Provincial Life,' 1357; 'Scenes of Country Life,' 1358; 'Parisian Scenes,' 1359; five greatest novels, (1) 'Le Père Goriot,' 1360; (2) 'Illusions perdues' and 'Splendeurs et misères des courtisanes' taken as one work in seven parts, 1361; (3) 'La Cousine Bette,' 1362; (4) 'Le Cousin Pons,' *id.*; (5) 'César Birotteau,' *id.*; 'Scenes' of political and military life, 1363; the philosophic group, *id.*; the analytical studies, 1365; his style, 1366.
- 'The Meeting in the Convent,' 1367-83; 'An Episode under the Terror,' 1384-99; 'A Passion in the Desert,' 1400-12; 'The Napoleon of the People,' 1413-32; biography, 42: 39.
- Balzac compared with Thackeray, 36: 14669-71; his 'La Comédie Humaine,' 14669; his 'Eugénie Grandet,' 44: 183; 'Père Goriot,' 44: 183; 'The Country Doctor,' 44: 183; 'Cousine Bette,' 44: 184; 'Cousin Pons,' 44: 184; 'Modeste Mignon,' 44: 184; 'The Duchesse de Langeais,' 44: 218; 'The Alkesthest, or The House of Claeës,' 45: 378; 'The Magic Skin,' 44: 90; 'The Chouans,' 44: 182.
- Balzac, J. L. G. de,** 42: 39.
- Ban, Mathias,** 42: 39.
- Bancroft, George,** an American of distinction in public affairs and as a historian, 4: 1433-8; birth and earliest work, 1433; public offices filled by him, 1434; varied studies and social distinction, *id.*; some of his characteristics, 1435; his method of work, *id.*; plan of his 'History of the United States,' *id.*; his 'History of the Formation of the Constitution,' essentially a continuation of the History proper, 1437-8.
- 'The Beginnings of Virginia,' 1439; 'Men and Government in Early Massachusetts,' 1441; 'King Philip's War,' 1443; 'The New Netherland,' 1445; 'Franklin,' 1448; 'Wolfe on the Plains of Abraham,' 1450; 'Washington,' 1453-8; biography, 42: 39.
- Bancroft, Hubert Howe,** 42: 40.
- Bandelier, A. F. A.,** 42: 40.
- Bandello, Matteo,** 42: 40.
- Bangs, John Kendrick,** 42: 40.
- Banim, John,** one of the celebrated brothers Banim, 4: 1458; Michael, brother of John, *id.*; stories of Irish life by the two brothers, instantaneous and immense success, 1459.
- 'The Publican's Dream,' 1459-69; 'Ailleen,' 1470; 'Soggardth Aroon,' 1471; 'The Irish Maiden's Song,' 1473; biographies, 42: 40.
- Banks, Louis Albert,** 42: 40.
- 'Banner of the Jew, The,' by Emma Lazarus, 41: 16913.
- 'Banquet, The,' by Plato, 44: 334.
- 'Banquet, The,' by Xenophon, 44: 335.
- Banvard, John,** 42: 40.
- Banvard, Joseph,** 42: 40.
- Banville, Théodore de,** a French writer, scholarly, and notable as a maker of polished verse, 4: 1474; his dramas, and his prose criticisms and portraits, 1474.
- 'Le Café,' 1475; 'Ballade on the Mysterious Hosts of the Forest,' 1478; 'Aux Enfants Perdus,' 1479; 'Ballade Des Pendus,' 1480; biography, 42: 40; 'Ballad of the Common Folk,' 41: 16753.
- Baour-Lormian, L. P. M. F.,** 42: 41.
- 'Barabbas: A Dream of the World's Tragedy,' by Marie Corelli, 44: 253.
- Baralt, R. M.,** 42: 41.
- Barante, Baron de,** 42: 41.
- Barattani, Felipe,** 42: 41.
- Baratynsky, J. Abrámovich,** 42: 41.

- 'Barbara Allen's Cruelty,' author unknown, 41: 16934.
- 'Barbara Frietchie,' by J. G. Whittier, 39: 15924.
- 'Barbara's History,' by Amelia Blandford Edwards, 44: 322.
- Barbauld, Anna Lætitia**, an early English aspirant for education the same as that of boys, 4: 1481; successful publications, 1482; ('Early Lessons for Children') and ('Hymns in Prose,' 1483; her married life (1773-1808), *id.* ('Against Inconsistency in Our Expectations,' 1482; ('A Dialogue of the Dead,' 1490; ('Life,' 1494; ('Praise to God,' 1495; biography, 42: 41.
- 'Barber of Seville, The,' by Pierre Augustin Caron, 44: 307.
- Barbey d'Aurevilly, Jules**, 42: 41.
- Barbier, H. A.**, 42: 41.
- Barbier, Jules**, 42: 41.
- Barbiera, Raphaël**, 42: 42.
- Barbieri, Giuseppe**, 42: 42.
- Barbour, John**, 42: 42.
- 'Barchester Towers,' by Anthony Trollope, 44: 291.
- Barclay, Alexander**, a Scottish author, educated at Oxford and Cambridge, 4: 1496; his fine translation (1508) of Brandt's ('Ship of Fools,' *id.*; his ('Eclogues') show him at his best, 1498-9; ('The Courtier's Life,' 1500; biography, 42: 42.
- Barclay, John**, 42: 42.
- 'Barclay of Ury,' by J. G. Whittier, 39: 15935-8.
- 'Barefoot Boy, The,' by J. G. Whittier, 39: 15931.
- Baretti, G. M.**, 42: 42.
- Barham, Richard Harris**, an English clergyman famous as a humorist, 4: 1503-9; happy circumstances and high character, 1504; education and clerical position, 1505; the ('Ingoldsby Legends,' 1506-8.
- 'As I Laye A-Thynkyng,' 1509; ('The Lay of St. Cuthbert,' 1511-21; ('A Lay of St. Nicholas,' 1522-9; biography, 42: 42.
- Baring-Gould, Sabine**, an English Devonshire clergyman, a most prolific author of books in many fields, 4: 1529-30; about one hundred volumes, of which a third are novels, 1530. ('St. Patrick's Purgatory,' 1531-6; ('The Cornish Wreckers,' 1537-42; biography, 42: 42.
- His ('The Gavrocks,' 44: 275; ('Mehafah,' 45: 372; ('Onward, Christian Soldiers,' 41: 16882.
- Barker, M. H.**, 42: 42.
- 'Barlaam and Josaphat,' by St. John of Damascus, 44: 295.
- Barlaeus or Baerle, Kaspar van**, 42: 42.
- Barlow, Jane**, an Irish author of books depicting peasant life in Ireland, 4: 1543-4; her ('Irish Idyls') and ('Bogland Studies,' 1543; other books, 1544.
- 'The Widow Joyce's Cloak,' 1544-53; ('Walled Out,' 1554-6; biography, 42: 42; her ('Maurine's Fairing,' 44: 151.
- Barlow, Joel**, an early American author, of note in statesmanship and letters, 4: 1557-9; his ('Hasty Pudding') and ('The Columbiad,' 1558-9; ('A Feast,' 1559-62; biography, 42: 43.
- 'Barnaby Rudge,' by Charles Dickens, 11: 4630-1; 45: 355.
- Barnard, Lady Ann**, 42: 43; ('Auld Robin Gray,' 40: 16383.
- Barnard, Chas.**, 42: 43.
- Barnard, Henry**, 42: 43.
- Barnard, John**, 42: 43.
- Barnes, Albert**, 42: 43.
- Barnes, Barnabe**, 42: 43.
- Barnes, William**, an English Dorsetshire poet and scholar, 4: 1563-4; his ('Poems of Rural Life,' and other volumes, 1564.
- 'Blackmire Maidens,' 1565; ('May,' 1566; ('Milken Time,' 1567; ('Jessie Lee,' 1568; ('The Turnstile,' 1569; ('To the Water-Crowfoot,' 1570; ('Zummer an' Winter,' 1570; biography, 42: 43.
- 'Barneveld, John of,' by John Lothrop Motley, 45: 338; execution of, 26: 10400; Vondel's supposed defense of, in ('Palamedes, or Murdered Innocence,' 38: 15492.
- Barnfield, Richard**, ('Faithful Friends,' 40: 16492; and ('The Nightingale,' 40: 16492.
- Barni, Jules R.**, 42: 43.
- Barnum, Mrs. F. C.**, 42: 43.
- Barnum, P. T.**, 42: 43.
- 'Baron Trenck, Life of,' 44: 297.
- Barr, Amelia Edith**, 42: 43; her ('Jan Vedder's Wife,' 44: 144; and ('Friend Olivia,' 44: 237.
- Barr, Robert**, 42: 43; ('The Mutable Many,' 45: 531.
- Barracand, L. H.**, 42: 44.
- Barrantes, V.**, 42: 44.
- Barrès, Maurice**, 42: 44.
- Barrett, B. F.**, 42: 44.
- Barrie, James Matthew**, a Scotch novelist, 4: 1571-3; ('Auld Licht Idylls') and ('A Window in Thrums,' 1571; ('The Little Minister') and ('Sentimental Tommy,' 1571-2.
- 'The Courting of T'Nowhead's Bell,' 1574-90; ('Jess Left Alone,' 1591-4; ('After the Sermon,' 1595; ('The Mutual Discovery,' 1600; ('Lost Illusions,' 1603; ('Sins of Circumstance,' 1606; biography, 42: 44.
- His ('Auld Licht Idylls,' 44: 274; ('A Window in Thrums,' 45: 471; ('Margaret Ogilvy,' 45: 368; and ('The Little Minister,' 44: 54.
- Barrière, J. F.**, 42: 44.
- Barrière, Théodore**, 42: 44.
- 'Barriers Burned Away,' by Edward Payson Roe, 44: 327.
- Barrili, A. G.**, 42: 44.
- Barros, Jcão de**, 42: 44.
- Barrow, Frances Elizabeth**, 42: 44.
- Barrow, Sir John**, 42: 45.
- Barrows, John Henry**, 42: 45.
- Barry, John Daniel**, 42: 45.
- 'Barry Lyndon,' by William M. Thackeray, 44: 234.

- Barry, Michael Juland,** ('The Place to Die,' 40: 16377.
- '**Barsetshire, Chronicles of,**' an eight volume series of specially English novels, by Anthony Trollope, 44: 201.
- Barthélémy, the Abbé,** ('The Pilgrimage of Anacharsis the Younger,' 44: 103.
- Barthélémy, A. M.,** 42: 45.
- Barthélémy, J. J.,** 42: 45.
- Barthélémy-Saint-Hilaire, J.,** 42: 45.
- Bartet, Armand,** 42: 45.
- Bartlett, John,** 42: 45.
- Bartlett, John Russell,** 42: 45.
- Bartlett, Samuel Colcord,** 42: 45.
- Bartók, Ludwig von,** 42: 45.
- Bartol, C. A.,** 42: 45.
- Bartoli, Adolfo,** 42: 45.
- Barton, Bernard,** 42: 45; his 'Bruce and the Spider,' 41: 16713.
- Bartram, John,** 42: 45.
- Bartram, William,** botanist, aided Alexander Wilson to become a naturalist, 39: 16018.
- '**Barzaz-Breiz,**' a collection of the legends and ballads of Brittany, 38: 15377-80; English version of, 15380.
- Bascom, John,** 42: 46.
- Basedow or Bassedau,** 42: 46.
- Bashkirseff, Marie,** 42: 46.
- Basile, G. B.,** 42: 46.
- Basselin or Bachelin, Olivier,** 42: 46.
- Bassett, James,** 42: 46.
- Bastiat, Frédéric,** a French writer notable for clear ideas upon economic problems, 4: 1607; his 'Economic Sophisms,' and enthusiasm for Free Trade, 1608.
- '**Petition,'** 1610; '**Stulta and Puera,**' 1614; '**Inapplicable Terms,**' 1616; biography, 42: 46.
- '**Bastille, The Siege of the,**' by T. Carlyle, 8: 3281-90.
- Bates, Arlo,** 42: 46; '**The Philistines,**' 45: 429.
- Bates, Charlotte Fiske,** 42: 46.
- Bates, Clara Doty,** 42: 46.
- Bates, Mrs. H. L.,** 42: 46.
- Bates, K. L.,** 42: 46.
- '**Bather, The,**' by Mary Ashley Townsend, 40: 16506.
- '**Battle of Blenheim, The,**' by Robert Southey, 35: 13685.
- '**Battle of Dorking, The,**' by Charles Cornwallis Chesney, 44: 258.
- '**Battle of the Books, The,**' by Jonathan Swift, 45: 338.
- '**Battle of the Frogs and Mice, The,**' a parody on Homer, 10: 7579; 44: 115.
- Baudelaire, Charles,** French poet, Grace King on, 4: 1617-23; at the Hashish Club, 1618; critical articles and edition of Poe, 1619; his 'Flowers of Evil,' *id.*; other writings, 1622. '**Meditation,**' 1624; '**The Death of the Poor,**' *id.*; '**Music,**' 1625; '**The Broken Bell,**' *id.*; '**The Enemy,**' 1626; '**Beauty,**' *id.*; '**Death,**' 1627; '**The Painter of Modern Life,**' *id.*; '**Modernity,**' 1629; '**From Little Poems in Prose,**' 1630; '**From a Journal,**' 1632; biography, 42: 46.
- Baudissin, W. H.,** 42: 47.
- Bauer, Bruno,** 42: 47.
- Bauer, Klara.** See DETLEF, 42: 47.
- Bäuerle, Adolf,** 42: 47.
- Bauernfeld, Eduard von,** 42: 47.
- Baumbach, Rudolf,** 42: 47.
- Baur, F. C.,** 42: 47.
- Baxter, Richard,** 42: 47.
- Baxter, Sylvester,** 42: 47.
- Baxter, William,** 42: 47.
- Bayard, J. F. A.,** 42: 47.
- Bayer, Karl Robert Emerich von.** See BYR, 42: 48.
- Bayle, Pierre,** 42: 48; '**Historical and Critical Dictionary,**' 44: 126.
- Baylor, Frances Courtenay.** See BARNUM, 42: 48; '**Behind the Blue Ridge,**' 44: 269.
- Bayly, Ada Ellen.** See LYALL, EDNA, 42: 48.
- Bayly, Thomas Haynes,** 42: 48; '**The Mistletoe Bough,**' 40: 16381.
- Bayne, Julia Taft,** '**The Hadley Weathercock,**' 40: 16332.
- Bazán, E. P.,** 42: 48.
- Bazancourt, C. L., Baron de,** 42: 48.
- Beaconsfield, Lord,** English statesman, orator, and novelist, Isa C. Cabell on, 4: 1633-7; a Jew by race; '**Vivian Grey,**' 1633; a literary lion, 1634; enters Parliament; other novels, 1635; twenty-five years Conservative leader, 1636; his '**Lothair,**' *id.*; '**Endymion,**' 1637. '**A Day at Ems,**' 1638; '**The Festa in the Alhambra,**' 1642-9; '**Squibs from the Young Duke,**' 1650; '**Female Beauty,**' 1652; '**Lothair in Palestine,**' 1653-6; biography, 42: 48.
- Beard, George Miller,** 42: 48.
- Beardsley, E. E.,** 42: 48.
- Beattie, James,** 42: 48.
- '**Beauchamp's Career,**' by George Meredith, 44: 258.
- Beaumarchais,** French dramatist, Brander Matthews on, 4: 1657-9; his first dramatic attempts, 1657; '**The Barber of Seville,**' 1658; '**The Marriage of Figaro,**' 1659; comparison between Sheridan and Beaumarchais, *id.* '**From the Barber of Seville,**' 1660-5; '**From the Marriage of Figaro,**' 1666-73; biography, 42: 48; his '**Figaro,**' trilogy of comedies, 44: 307.
- Beaumont and Fletcher,** English dramatists, 4: 1674-9; both of gentle birth and good family position, 1674.
- (1) **Beaumont, Francis,** son of a chief-justice, 1674; lived and worked in closest intimacy with Fletcher, 1675; marriage and early death, *id.*; character of the joint plays, 1676; their titles, 1677; come next to Shakespeare in expressing the romantic spirit, *id.*; extreme license of speech, 1678; lyrics of the finest quality in their plays, 1679.
- (2) **Fletcher, John,** the personal intimate and companion in authorship of Beaumont, 4: 1674:

- greatly increased productivity after Beaumont's death, 1675; separate excellences of his work, 1676; works presumably by Fletcher alone, 1677; in conjunction with Shakespeare and others, *id.*; Fletcher especially used extreme license of speech, 1678; Fletcher's delightful pastoral, 1679.
- 'The Faithful Shepherdess,' 1680; ('Song,' 1683; ('Song,' *id.*; ('Aspatia's Song,' *id.*; ('Leandro's Song,' 1684; ('True Beauty,' *id.*; ('Ode to Melancholy,' 1685; ('To My Dear Friend, Benjamin Jonson, Upon His Fox,' *id.*; ('On the Tombs of Westminster,' 1686; ('From Philaster, or Love Lies A-Bleeding,' 1687-9; ('The Story of Bellario,' 1690; ('From the Maid's Tragedy,' 1691; ('From Bonduca,' 1694; ('From the Two Noble Kinsmen,' 1698; biographies, 42: 49, 191.
- Beaunoir, A. L. B.**, 42: 49.
- 'Beautiful Witch, The,' by Charles Godfrey Leland, 40: 16549.
- 'Beauty and the Beast,' a fairy tale explained, 44: 60.
- 'Beauty, The Inner,' Maeterlinck on, 24: 9552.
- Bebel, F. A.**, 42: 49.
- Bebel, Heinrich**, 42: 49.
- Beccadelli, A.**, 42: 49.
- Beccari, Agostini**, 42: 49.
- Bechstein, Ludwig**, 42: 49.
- Beck, Karl**, 42: 49.
- Becke, Louis**, 42: 49.
- Becker, August**, 42: 49.
- Becker, Karl Friedrich**, 42: 49.
- Becker, Nikolaus**, 42: 49.
- Becker, W. A.**, ('Charicles,' 44: 102; and ('Gallus, or Roman Scenes of the Time of Augustus,' 44: 102.
- 'Becket, Thomas, The Death of,' by J. A. Froude, 15: 6067-83.
- Beckford, William**, an Englishman of distinction, the author of ('Vathek,' a brilliant novelette of Oriental scenes and characters, 4: 1699-1701.
- 'The Incantation and the Sacrifice,' 1702; ('Vathek and Nouronihar in the Halls of Eblis,' 1705-12; biography, 42: 50; his ('The History of the Caliph Vathek,' 45: 493.
- Becque, H. F.**, 42: 50.
- Becquer, G. A.**, 42: 50.
- Beddoes, Thomas Lovell**, 42: 50; ('Hesperus Sings,' 40: 16610; ('Unnumbered,' 40: 16593; and ('Dream-Peddler,' 41: 16724.
- Bede, Cuthbert**, 42: 50; his ('The Adventures of Mr. Verdant Green, an Oxford Freshman,' 45: 528.
- Bede or Bæda**, 42: 50; his ('Ecclesiastical History of Britain,' 45: 360; the most notable scholar, educator, and writer of early English history and literature, 45: 360; impulse given by him to myths and legends of the Dead Sea, 39: 15861.
- 'Bedouin-Child, The,' by Theodore Watts-Dunton, 40: 16456.
- 'Bedouin Song,' Bayard Taylor's, paralleled only in Shelley, 36: 14521.
- Beecher, Catherine E.**, 42: 50.
- Beecher, Charles**, 42: 50.
- Beecher, Edward**, 42: 50; ('The Conflict of Ages; or, The Great Debate on the Moral Relations of God and Man,' 44: 247.
- Beecher, Henry Ward**, American preacher, lecturer, and author, Lyman Abbott on, 4: 1713-9; forty years preacher, lecturer, writer, and orator at Plymouth Church, Brooklyn, N. Y., 1713; one of the greatest figures of the half-century 1837-87, *id.*; study, imagination, passion, and style, 1714; books and authors whose influence he felt, 1715; emphatically a preacher, 1716; elements of his strength, 1717; three epochs in his style as an orator, 1718-9.
- 'Book-Stores and Books,' 1720; ('Selected Paragraphs,' 1723; ('Poverty and the Gospel,' 1725-36; ('A New England Sunday,' 1737-48; biography, 42: 51.
- Beecher, Lyman**, 42: 51.
- Beecher, Thomas K.**, 42: 51.
- Beers, Ethel Lynn**, 42: 51.
- Beers, H. A.**, 42: 51; ('His Footsteps,' 40: 16376.
- Beers, Jan van**, 42: 51.
- Beesly, A. H.**, ('André's Ride,' 40: 16382.
- Beethoven, Ludwig van**, German musical composer, E. I. Stevenson on, 4: 1749-51; his letters and diary of literary interest, 1749.
- 'From Letter to Dr. Wegeler, Vienna,' 1752; ('From the Letters to Bettina Brentano,' 1754; ('To Countess Giulietta Guicciardi,' 1755; ('To My Brothers, Carl and Johann Beethoven,' 1757; ('To the Royal and Imperial High Court of Appeal,' 1759; ('To Stephan V. Breuning,' 1762; biography, 42: 51.
- Beets, Nicolaas**, a Dutch poet, novelist, and critic; esteemed a prose-writer of rare excellence, 42: 51.
- 'Before and After the Flower-Birth,' by Philip Bourke Marston, 40: 16500.
- 'Beggar's Opera, The,' by John Gay, 15: 6239; 44: 121.
- 'Beginners of a Nation, The,' by Edward Eggleston, 44: 177.
- 'Beginnings of New England, The,' by John Fiske, 44: 177.
- 'Begone, Dull Care,' author unknown, 40: 16470.
- 'Regum's Daughter, The,' by Edwin Lassetter Bynner, 44: 260.
- 'Behind the Blue Ridge,' by Frances Courtney Baylor, 44: 269.
- Behn, Aphra**, 42: 51.
- Behrens, Bertha**. See HEIMBURG, 42: 51.
- Bekker, Elisabeth**, 42: 51.
- Belcher, Lady**, ('The Mutineers of the Bounty,' 45: 443.
- Belcikovski, Adam**, 42: 51.
- 'Belfry Pigeon, The,' by N. P. Willis, 39: 16008.
- Belief and unbelief, Amiel on, 2: 486.

- 'Beliefs, Primitive, Dismissed by Scientific Knowledge,' J. W. Draper on, 42: 4868.
- 'Belinda,' by Maria Edgeworth, 44: 207.
- Belinsky, V. G., 42: 52.
- Bell, Acton. See BRONTÉ, ANNE, 42: 52.
- Bell, Currer. See BRONTÉ, CHARLOTTE, 42: 52.
- Bell, Ellis. See BRONTÉ, EMILY, 42: 52.
- Bell, Lillian, 42: 52.
- Bell, Robert, 42: 52.
- Bellamy, Edward, 42: 52; his 'Looking Backward' and 'Equality,' 44: 196.
- Bellamy, Mrs. E. W., 42: 52.
- Bellamy, Jacobus, 42: 52.
- Bellamy, Joseph, 42: 52.
- Bellay, Joachim du, 42: 52.
- Beilleau, Rémy, 42: 52.
- 'Belle of the Village Store, The,' by Valdés, 37: 15203.
- Belli, G. G., 42: 52.
- Beelman, Carl Michael, Swedish poet, Olga Flinch on, 4: 1763-7; a singer of Swedish songs, 1764; relations with the court, 1765; sick and in prison, 1766; death and character, 1767.
- 'To Ulla,' 1767; 'Cradle-Song for My Son Carl,' 1769; 'Amaryllis,' *id.*; 'Art and Politics,' 1771; 'Drink Out Thy Glass,' 1772; biography, 42: 52.
- Bello, Andrés, eminent Latin-American scholar, statesman, and poet, 22: 8915.
- 'Bell of St. Paul's, The,' by Walter Besant, 45: 370.
- Bellows, H. W., 42: 53.
- Belloy, P. L. de, 42: 53.
- Belmontet, Louis, 42: 53.
- Belot, Adolphe, 42: 53.
- Bembo, Pietro, 42: 53.
- 'Ben Bolt,' by Thomas Dunn English, 40: 16413.
- Bender, Prosper, 42: 53.
- 'Benedicte,' by Anna Callender Brackett, 40: 16503.
- Benedict, David, 42: 53.
- Benedict, Frank Lee, 42: 53.
- 'Benedictine Garden, A,' by Alice Brown, 40: 16520.
- Benedictoff, V. G., 42: 53.
- Benedictsson, Victoria. See AHLGREN, 42: 53.
- Benedix, R. J., 42: 53.
- Benevolence, Montesquieu on the true nature of, 26: 10261.
- 'Ben Hur: A Tale of the Christ,' by Lew Wallace, 44: 208.
- Beniczky-Bajza, Illona, 42: 53.
- Benjamin, Park, 42: 53.
- Benjamin, Park, 42: 53.
- Benjamin, S. G. W., 42: 54.
- Bennett, Charles E., essay on Tacitus, 36: 14369.
- Bennett, C. W., 42: 54.
- Bennett, John, 'In a Rose-Garden,' 41: 16815.
- Bennett, Wm. Cox, 42: 54.
- Benoit de Sainte-Maure, 42: 54.
- Bensel, James Berry, 42: 54.
- Benson, Arthur Christopher, 'After Construing,' 41: 16787.
- Benson, Carl. See BRISTED, CHARLES ASTOR, 42: 54.
- Benson, E. F., 42: 54.
- Benson, Eugene, 42: 54.
- Bensserade, Isaac de, 42: 54.
- Bentham, Jeremy, an eminent champion of utilitarianism, 4: 1773-5; a great student of the principles of legislation and jurisprudence, 1773; wrote voluminously on morals, law, reform, education, etc.—over seventy publications, 1774; urged science as a study in place of excess of Latin and Greek, 1775; R. Dale Owen's report of visit to, *id.*
- 'On the Principle of Utility,' 1776; 'Reminiscences of Childhood,' 1778; 'Letter from Bowood to George Wilson (1781),' 1781; 'Fragment of a Letter to Lord Lansdowne (1790),' 1782; biography, 42: 54.
- Bentivoglio, Guido, 42: 54.
- Bentley, Richard, 42: 54; 'Dissertation on the Epistles of Phalaris,' 45: 337.
- Benton, Joel, 42: 54; his 'Fohi's Retribution,' 41: 16712.
- Benton, Thomas Hart, 42: 54; life of (1887), by Theodore Roosevelt, 31: 12385.
- Bentzel-Sternau, K. C. E. von, 42: 55.
- Bentzon, Thérèse, 42: 55; her essay on George Sand, 32: 12759.
- Béothy, Zoltán, 42: 55.
- Béranger, Jean-Pierre de, French poet, popular author of songs, Alcée Fortier on, 4: 1783-7; French immorality of his songs, 1785; the very high popularity of 1815-57 not maintained now, 1786.
- 'From The Gipsies,' 1788; 'The Gad-Fly,' *id.*; 'Draw it Mild,' 1789; 'The King of Yvetot,' 1790; 'Fortune,' 1792; 'The People's Reminiscences,' 1793; 'The Old Tramp,' 1795; 'Fifty Years,' 1796; 'The Garret,' 1797; 'My Tomb,' 1798; 'From His Preface to His Collected Poems,' 1799; biography, 42: 55; compared with Anacreon, 2: 493.
- 'Berber, The; or, The Mountaineer of the Atlas,' by William Starbuck Mayo, 44: 167.
- Berchet, Giovanni, 42: 55.
- Béranger, Henry, essays on Quinet and Rabœlais, 30: 11961; 30: 12001.
- Berezik, Árpád, 42: 55.
- Bergerat, A. É., 42: 55.
- Bergh, Henry, 42: 55.
- Bergh, P. T. H. van den, 42: 56.
- Bergk, Theodor, 42: 56.
- Bergsöe, J. V., 42: 56.
- Berkeley, George, a conspicuous thinker and educator of Dublin, Ireland, 4: 1801; his scheme of an American university and residence at Newport, R. I., 1802-3; eighteen

- years a bishop in Ireland, 1803; at Oxford finally, 1804.
- (On the Prospect of Planting Arts and Learning in America,) 1805; ('Essay on Tar-Water,' *id.*; biography, 42: 56.)
- Berlichingen, Götz (Gottfried) von,** 42: 56.
- ('Berlin, The Philistine of,' by Heine, 18: 7217.)
- Berlioz, Hector,** an eminent French composer, 4: 1809-11; his autobiography and letters, 1810; ('Memoirs of Music and Musicians,' 1811; a great treatise on orchestration, *id.*)
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- Bernard, Charles de,** 42: 56.
- Bernard, John H.,** ('Immanuel Kant: Critical Philosophy for English Readers,' 44: 330.)
- Bernardakis, Demetrios,** 42: 56.
- Bernard de Ventadour,** 42: 56.
- Bernardes, Diogo,** 42: 57.
- Bernard of Clairvaux,** a monk of the Cistercian order A. D. 1114-53, 4: 1819-22; central figure at the Council of Rheims, 1820; his dealings with Abé'lard, 1821; preaches the second Crusade; its terrible failure, *id.*; his character, 1822.
- ('Saint Bernard's Hymn,' 1822; ('Monastic Luxury,' 1823-5; ('From His Sermon on the Death of Gerard,' 1826; biography, 42: 56.)
- Bernard of Cluny,—**a Latin poem, ('De Contemptu Mundi,' his only extant work, 4: 1828; three books and about three thousand lines of magnificent poetry, 1829.)
- ('Brief Life Is Here Our Portion,' 1830-3; biography, 42: 56.)
- Berneck, Gustave von.** See GUSECK, 42: 57.
- Berners, Juliana,** said to have been the first woman to write a book in English, 4: 1834.
- ('Here Begynneth the Treatysse of Fysshynge wyth an Angle,' 1835-9; biography, 42: 57.)
- Bernese, simple homely life of the, in ('At the Red Glove,' 42: 278.)
- Bernhard, Karl,** 42: 57.
- Bernhardi, Theodor von,** 42: 57.
- Bernhardy, Gottfried,** 42: 57.
- Bernstein, Aaron,** 42: 57.
- Berrian, William,** 42: 57.
- ('Berry, Miss, The Journals and Correspondence of,' edited by Lady Theresa Lewis, 44: 31.)
- Bersezio, Vittorio,** 42: 57.
- Bertaut, Jean,** 42: 57.
- Berthet, Elie,** 42: 57.
- Berthold, Franz,** 42: 57.
- Bertin, Antoine,** 42: 57.
- Besant, Walter,** popular English novelist, 4: 1837-9; his earlier literary work, 1837; brilliant series of novels produced by Rice and Besant, 1838; later works by Besant alone, *id.*
- ('Old-Time London,' 1840-4; ('The Synagogue,' 1845-51; biography, 42: 57.)
- His ('For Faith and Freedom,' 44: 106; ('Children of Gibeon,' 44: 149; ('The Golden Butterfly,' 44: 270; ('All Sorts and Conditions of Men,' 44: 274; ('Armored of Lyonesse,' 44: 328; ('The History of Jerusalem,' 45: 342; ('The French Humorists,' 45: 348; ('The Bell of St. Paul's,' 45: 370; and ('London,' 45: 556.)
- (Beside the Bonnie Briar Bush' and ('The Days of Auld Lang Syne,' by Ian Maclaren (the Rev. Dr. John Watson), 44: 283.)
- (Bessie Bell and Mary Gray,' 3: 1334.)
- (Bestiaries,) collections of animal stories, 4: 1852-3; based on the ancient Greek ('Physiologus,' 1852; the stories used to suggest moral or religious lessons, *id.*)
- ('The Lion,' 1854; ('The Pelican,' *id.*; ('The Eagle,' 1855; ('The Phoenix,' 1856; ('The Ant,' *id.*; ('The Siren,' 1857; ('The Whale,' *id.*; ('The Crocodile,' 1858; ('The Turtle-Dove,' 1859; ('The Mandragora,' *id.*; ('Sapphire,' 1860; ('Coral,' *id.*)
- Bestusheff, A. A.,** 42: 58.
- Bethune, G. W.,** 42: 58.
- ('Betrothed, The,' by Alessandro Manzoni, 44: 173.)
- (Betsey and I Are Out,' by Will Carleton, 41: 16671.)
- Betteloni, Vittorio,** 42: 58.
- Betts, C. L.,** 42: 58.
- ('Betty Alden,' by Jane G. Austin, 44: 215.)
- ('Beware,' H. W. Longfellow, 41: 16998.)
- (Bewick, Thomas, and His Pupils,' by Austin Dobson, 44: 204.)
- Beyle, Marie-Henri,** a French novelist commonly known as "Stendhal," F. T. Cooper on, 4: 1861-9; Napoleon and Italy his passions, 1861; personal stamp on all of his books, 1862; biographies and volumes of criticism, 1863; four chief novels, 1865-8.
- (Princess Sanseverina's Interview,' 1869-77; ('Clélia Aids Fabrice to Escape,' 1878-83; biography, 42: 58; considered the progenitor of modern French realism, 25: 9942.)
- (Beyond the Pale,' by B. M. Croker, 44: 285.)
- Bhatti,** 42: 58.
- Bhavabhoti,** 42: 58.
- Biart, Lucien,** 42: 58.
- Bibbiena,** 42: 58.
- (Bible History, The,' by Alfred Edersheim, 13: 5145.)
- (Bible in Spain, The,' by George Borrow, 45: 380.)
- (Bible Lands,' by Hermann von Hilprecht, 44: 189.)
- (Bible, The Indian,' by John Eliot, 44: 23.)
- Bible, Gothic translation of parts of, 44: 129.
- Bibles, early English, 44: 262.
- Bible, judgment of James Anthony Froude upon, in his ('Nemesis of Faith,' 45: 494.)
- (Bible, The Polychrome,' edited by Paul Haupt, 44: 3; results of modern research especially shown by it, *id.*)

- Bible, translation of, into Welsh, rare effect on language, 8: 3442.
- Bible. Dr. Elisha Mulford on the, 26: 10422.
- Bible, idea of, applied in Germany to the works of Goethe, 32: 12876.
- Bicci, Ersilio,** 42: 58.
- Bickerstaff, Isaac,** 'There Was a Jolly Miller,' 40: 16471.
- Bickersteth, Edward Henry,** 42: 58; 'Yesterday, To-Day, and Forever,' 45: 471.
- Bickmore, A. S.,** 42: 58.
- Biddle, A. J. D.,** 42: 59.
- Biddle, Nicholas,** 42: 59.
- Biedermann, Karl,** 42: 59.
- Bielovski, August,** 42: 59.
- Bierbaum, O. J.,** 42: 59.
- Biernatzki, J. C.,** 42: 59.
- Eiester, J. E.,** 42: 59.
- Bigelow, John,** 42: 59; essay on Benjamin Franklin, 15: 5925; 'Molinos the Quietest,' 44: 330.
- Bigelow, Poultney,** 42: 59.
- 'Big Trees, On a Cone of the,' by Bret Harte, 17: 6997.
- 'Big Words for Small Thoughts,' by R. Grant White, 39: 15880-4.
- Bijns, Anna,** 42: 59.
- Bikelas, Dimitrios,** 42: 59.
- Bilderdijk, Willem,** poet of Holland-Dutch, 4: 1884-7; romance poem, 1884-5; exiled to London and relations with a woman pupil, 1885; literary productivity, 1886; not popular with young Holland, 1887.
- 'Ode to Beauty,' 1887; 'From the Ode to Napoleon,' 1888; 'Slighted Love,' 1890; 'The Village Schoolmaster,' 1892; biography, 42: 59.
- Pillaud, Adam,** 42: 59.
- Billings, J. S.,** 42: 60.
- Billings, Josh.** See SHAW, HENRY W., 42: 60.
- 'Bimbi: Stories for Children,' by Ouida, 44: 179.
- Bingham, J. F.,** essays on Massillon, Petrarca, Petrarch, and Tasso, 25: 9781; 28: 11263; 29: 11357; 36: 14469.
- Binion, Samuel A.,** article on the Kabbalah, 21: 8425.
- 'Binnorie,' author unknown, 41: 16929.
- Bion, Greek** idyllic poet of Sicily, following Theocritus and preceding Moschus, 4: 1893-4; his threnody upon Adonis, 1893.
- 'Threnody,' 1895; 'Hesper,' 1897; biography, 42: 60.
- 'Birch Dene,' by William Westall, 44: 214.
- Birch-Pfeiffer, Charlotte,** 42: 60.
- Bird, R. M.,** 42: 60; 'Nick of the Woods,' 44: 146.
- 'Birds of America, The,' by John James Audubon, 44: 156.
- 'Birds, The,' by Aristophanes, 44: 191.
- 'Bird Song from Alexander and Campaspe,' by John Lyly, 40: 16362.
- 'Bird, The,' by Jules Michelet, 44: 157.
- Birney, James G.,** 42: 60.
- Birrell, Augustine,** an English essayist, 4: 1898. 'Dr. Johnson,' 1900-7; 'The Office of Literature,' 1908-14; 'Benvenuto Cellini,' 1915; 'On the Alleged Obscurity of Mr. Browning's Poetry,' 1920-8; biography, 42: 60.
- Bischoff, J. E. K.** See BOLANDEN, 42: 60.
- Bishop, Isabella Bird,** 'The Golden Chersonese,' 44: 73.
- Bishop, N. H.,** 42: 60.
- Bishop, William Henry,** 42: 60; essays on Gallois, de Pereda, Valdés, and Valera, 15: 6153; 29: 11305; 37: 15199; 37: 15220.
- Bisland, Elizabeth,** 42: 60.
- Bismarck, Otto Edward Leopold von,** German statesman, Munroe Smith on, 5: 1929-34; his stepping-stone into politics (1847), 1929; representative of Prussia in Frankfort Diet (1857), 1930; Prussian prime minister to William I, 1931; the Danish and Austrian wars (1864 and 1866), *id.*; great popularity due to his creation of a united Germany, 1932; Imperial Chancellor until 1890, *id.*; his state papers and parliamentary speeches, 1933; table talk and letters, *id.*
- 'To Frau von Arnim,' 1934; 'To His Wife,' 1935; 'To His Wife,' 1941; 'To His Wife,' 1942; 'To His Wife,' 1944; 'To His Wife,' 1945; 'Personal Characteristics of the Members of the Frankfort Diet,' 1948-54; 'From a Speech on the Military Bill,' 1955-8; biography, 42: 60.
- Bissell, Edwin C.,** 42: 60.
- Bisson, Alexandre,** 42: 61.
- Bitter, Arthur,** 42: 61.
- 'Bittersweet,' by J. G. Holland, 44: 241.
- 'Bivouac of the Dead,' by T. O'Hara, 40: 16569.
- Bitzius, Albert.** See GOTTHELF, 42: 61.
- Bjørregaard, H. A.,** 42: 61.
- Björnson, Björnstjerne,** Norwegian novelist, Wm. M. Payne on, 5: 1959-67; the most representative of Norwegian writers, 1959; Norway's greatest novelist and poet, and hardly second in drama, 1960; two periods in his career: (1) literary simply, (2) with revolutionary idens, 1961; very fine lyric poetry, 1961-2; tales of Norse peasant life, 1962; series of saga-inspired dramas, 1963; 'Sigurd Slembe,' greatest work in Norse literature, *id.*; a Mary Stuart drama, 1964; plays dealing with social problems, 1964-5; greatest triumphs in his two novels, 'The Heritage' and 'In God's Way,' 1966; religious, educational, and political influence, 1967.
- 'Over the Lofty Mountains,' 1968; 'The Cloister in the South,' 1969; 'The Plea of King Magnus,' 1971; 'Sin and Death,' *id.*; 'The Princess,' 1972; 'Sigurd Slembe's Return,' 1973-6; 'How the Mountain was Clad,' 1977-9; 'The Father,' 1980-2; biography, 42: 61.
- G. Brandes on, 5: 2303; his 'The Fisher Maiden,' 44: 100; 'Arne,' 44: 168; and 'Synnöve Solbakken,' a masterpiece of marvelous power, 45: 524.

- Black, William**, English novelist, 5: 1982-6; ten years of journalism, 1983; eminently a popular writer—his most successful stories, 1984; Highland pictures of scenery and life, 1985.
- ‘*The End of Macleod of Dare*,’ 1987-96; ‘*Sheila in London*,’ 1997-2010; biography, 42: 61; his ‘*A Daughter of Heth*,’ 44: 255; and ‘*Green Pastures and Piccadilly*,’ 44: 255.
- ‘*Black Beauty: His Grooms and Companions*,’ by Anna Sewall, 44: 157.
- ‘*Blackberry Farm*,’ by John James Piatt, 40: 16530.
- ‘*Blackbird's Song, The*,’ by Henry Kingsley, 40: 16496.
- Blackburn, W. M.**, 42: 61.
- ‘*Black Diamonds*,’ by Maurice Jókai, 44: 168.
- Blackie, J. S.**, 42: 61; his ‘*The Hope of the Heterodox*,’ 41: 16869.
- Blackmore, Sir Richard**, English physician and poet, 42: 61.
- Blackmore, Richard D.**, poet and novelist, 5: 2011-4; ‘*Lorna Doone*,’ twenty-two editions in nine years, *id.*; wealth of humor, 2012; genius in character-drawing and plots, 2013; scene in Devonshire of his masterpiece, 2014.
- ‘*A Desperate Venture*,’ 2015-21; ‘*A Wedding and a Revenge*,’ 2022; ‘*Landing the Trout*,’ 2028; ‘*A Dane in the Dike*,’ 2032-40; biography, 42: 61.
- His ‘*Clara Vaughan*,’ 44: 215; ‘*Cripps the Carrier*,’ 44: 253; ‘*Lorna Doone*,’ 45: 518; and ‘*The Maid of Sker*,’ 45: 542.
- ‘*Black Sheep, The*,’ by Edmund Yates, 44: 213.
- Blackstone, Sir William**, 42: 61; his ‘*Commentaries on the Laws of England*,’ 44: 206.
- Blackwell, Mrs. A. L.**, 42: 62.
- Blackwell, Elizabeth**, 42: 62.
- ‘*Blackwood, William and his Sons, Their Magazine and Friends*,’ by Mrs. M. O. W. Oliphant, 44: 4.
- Blaikie, William**, 42: 62.
- Blaine, James G.**, 42: 62; his ‘*Twenty Years of Congress: From Lincoln to Garfield*,’ 45: 405.
- Blair, Hugh**, 42: 62.
- Blake, J. V.**, 42: 62.
- Blake, Mrs. Lillie**, 42: 62.
- Blake, Mrs. Mary Elizabeth**, 42: 62.
- Blake, William**, an English poet-painter, notable for eccentric mysticism of thought, 5: 2041-4; mostly self-taught in art, 2041; his first pictures and earliest poems, 2042; other volumes of verse, *id.*; strange productions of extreme spiritualism, 2043; his character and works, 2044.
- ‘*Song*,’ 2045; ‘*Song*,’ *id.*; ‘*The Two Songs*,’ 2046; ‘*Night*,’ *id.*; ‘*The Piper and the Child*,’ 2048; ‘*Holy Thursday*,’ *id.*; ‘*A Cradle Song*,’ 2049; ‘*The Little Black Boy*,’ *id.*; ‘*The Tiger*,’ 2050; biography, 42: 62.
- Blanc, Charles**, a French art critic of distinction, 5: 2051-4; his ‘*Painters of All Schools*,’ 2051; Director of Fine Arts (1848-50), 2052; ‘*Works of Rembrandt*,’ ‘*Artists of My Time*,’ and other works, 2053; founded Journal of the Fine Arts, *id.*; again (1870-3) Director of Fine Arts, 2054; his ‘*Life of Ingres*,’ *id.*; chair of Art History created for him (1878-82), *id.*; ‘*Grammar of the Decorative Arts*,’ *id.*; his ‘*Grammar of Painting and Engraving*,’ *id.*; ‘*Rembrandt*,’ 2055; ‘*Albert Dürer's Melancholia*,’ *id.*; ‘*Ingres*,’ 2056; ‘*Calamatta's Studio*,’ 2057; ‘*Blanc's Début as Art Critic*,’ *id.*; ‘*Delacroix's Bark of Dante*,’ 2058; ‘*Genesis of the Grammar*,’ 2059; ‘*Moral Influence of Art*,’ 2060; ‘*Poussin's Shepherds of Arcadia*,’ *id.*; ‘*Landscape*,’ 2061; ‘*Style*,’ *id.*; ‘*The Law of Proportion in Architecture*,’ 2062; biography, 42: 62.
- Blanchard, E. L.**, 42: 62; ‘*To Nell Gwynne's Looking-Glass*,’ 40: 16385.
- Blanche, August Theodor**, 42: 63.
- Bland, Edith Nesbit**, ‘*Ballad of a Bridal*,’ 40: 16662; and ‘*A Tragedy*,’ 40: 16667.
- Blavatsky, H. P.**, 42: 63.
- Blaze de Bury, A. H.**, 42: 63.
- ‘*Bleak House*,’ by Dickens, 11: 4632.
- Bledsod, A. T.**, 42: 63.
- Bleibtreu, Karl August**, 42: 63.
- ‘*Blessed Damozel, The*,’ by D. G. Rossetti, 31: 12416.
- Blessings of life, Aristotle on, 33: 12953.
- Blessington, M., Countess of**, 42: 63.
- Blicher, Steen Steensen**, Danish author of stories and poems of intensely national character, 5: 2064; awakened to romanticism by lectures of Steffens, *id.*; national peasant stories and poems, 2064-5.
- ‘*A Picture*,’ 2065; ‘*The Knitting-Room*,’ *id.*; ‘*The Hosier*,’ 2070-4; biography, 42: 63.
- Blind, Mathilde**, German-English author of essays, lives, poems, and novels, 5: 2075-6; most famous for her verse, *id.*; ‘*The Ascent of Man*,’ 2076.
- ‘*From Love in Exile*,’ 2076; ‘*Seeking*,’ 2077; ‘*The Songs of Summer*,’ 2078; ‘*A Parable*,’ *id.*; ‘*Love's Somnambulist*,’ 2079; ‘*The Mystic's Vision*,’ *id.*; ‘*From Tarantella*,’ 2080; ‘*O Moon, Large Golden Summer Moon*,’ 2088; ‘*Green Leaves and Sere*,’ *id.*; biography, 42: 63.
- ‘*Blind, The*,’ by Maurice Maeterlinck, 44: 312.
- Bliss, William D. P.**, 42: 63.
- ‘*Blithedale Romance, The*,’ by Nathaniel Hawthorne, 44: 12.
- Bloede, Gertrude**, 42: 63; ‘*To-morrows and To-morrows*,’ 41: 16839; ‘*Awaking*,’ 41: 16849.
- Blommaert, Philipp**, 42: 63.
- Blood, H. A.**, ‘*From a Poem on Thoreau*,’ 40: 16531.
- Bloomfield, Robert**, 42: 63.
- Bloomfield-Moore, Mrs. C. S.**, 42: 63.

- 'Blotterature,' substituted by priests for Literature, 45: 455.
- Blouet, Paul,** 42: 63.
- 'Blue and the Gray, The,' by Francis Miles Finch, 40: 16351.
- 'Bluebeard,' a fairy tale explained, 44: 58.
- 'Bluebird, The,' by Alexander Wilson, 39: 16019.
- 'Bluffton,' by M. J. Savage, 44: 212.
- Blum, Ernest,** 42: 64.
- Blumenreich, Franziska,** 42: 64.
- Blumenthal, Oskar,** 42: 64.
- Blunt, Wilfrid Scawen,** 42: 64; 'Laughter and Death,' 41: 16803.
- Blüthgen, A. E. V.,** 42: 64.
- Blyden, Edward Wilmot,** 42: 64.
- Boardman, George Dana,** 42: 64.
- 'Bobbo,' Thomas Wharton's masterpiece, 39: 15821-38.
- Boccaccio, Giovanni,** Italian romance writer, author of poems, and a masterpiece of prose, W. J. Stillman on, 5: 2089-97; his poetry forgotten, 2089; outline of his life, 2090; his fame made by the 'Decameron,' *id.*; its picture of the ten days' holiday, 2091; imaginary pictures, 2092; the opening chapter the best, 2093; a vivid description, 2095.
- 'Frederick of the Alberighi and His Falcon,' 2097; 'The Jew Converted to Christianity by Going to Rome,' 2102; 'The Story of Saladin and the Jew Usurer,' 2105; 'The Story of Griselda,' 2107-15; biography, 42: 64.
- 'Boccaccio, Giovanni,' by John Addington Symonds, 44: 235; Sismondi on the 'Decameron,' 34: 13474.
- Böcher, Ferdinand,** essay on Montaigne, 26: 10237.
- Bodenstedt, Friedrich Martin von,** German author of poems, romances, novels, and dramas, 5: 2116-8; at Tiflis studied Persian under "Mirza" Schaffy, 2116; published 'Thousand and One Days in the East,' prose and poetry, 2117; immense success, *id.*
- 'Two,' 2118; 'Wine,' 2119; 'Song,' *id.*; 'Unchanging,' *id.*; 'The Poetry of Mirza-Schaffy,' 2120; 'Mirza-Schaffy,' 2122; 'The School of Wisdom,' 2124; 'An Excursion into Armenia,' 2126; 'Mirza-Jussuf,' 2127; 'Wisdom and Knowledge,' *id.*; biography, 42: 64.
- Bodmer, Johann Jakob,** the earliest initiator of genuine German literature, 5: 2128; professor of history at Zurich, 2128; started a weekly in imitation of Addison's Spectator, 2129; translated Milton, *id.*; brought to notice the 'Nibelungenlied,' 2130.
- 'The Kinship of the Arts,' 2130; 'Poetry and Painting,' 2131; 'A Tribute to Tobacco,' 2132; biography, 42: 64.
- Bödtcher, Ludwig,** 42: 64.
- 'Body and Mind,' by Henry Maudsley, 44: 195.
- 'Body and Soul,' by Emma Huntington Nason, 41: 16836.
- Boëtius,** a Roman scholar in Greek and in philosophy, and a statesman under Theodosius, 5: 2133; imprisoned two years and put to death, 2134; the 'Consolations of Philosophy,' written in prison, 2135.
- 'Of the Greatest Good,' 2135-40; biography, 42: 65; 'Consolations of Philosophy,' 45: 345.
- Bogaers, Adriaan,** 42: 65.
- Bogart, William Henry,** 42: 65.
- Bogdanovich, I. F.,** 42: 65.
- Bogdanovich, M. I.,** 42: 65.
- Bögh, Erik,** 42: 65.
- Bogović, Mirko,** 42: 65.
- Boguslavski, Adalbert,** 42: 65.
- Böhlau, Helene,** 42: 65.
- Böhme, Jakob,** 42: 65.
- Bohn's Libraries,** 44: 193.
- Boileau-Despréaux, Nicolas,** a French author, of no genius, yet great influence on literature, 5: 2141-3; a didactic poet marked by common sense and sincerity, 2141; satires on literary weaknesses, and 'The Art of Poetry,' 2142; originated the art of criticism. 'Advice to Authors,' 2144; 'The Pastoral, the Elegy, the Ode, and the Epigram,' 2146; 'To Molière,' 2149-51; biography, 42: 65; his 'The Art of Poetry,' 45: 357.
- Boisard, François Marie,** 42: 65.
- Boisgobey, Fortuné-Abraham du,** 42: 65.
- Boissier, Gaston,** a professor of Latin poetry in the College of France, 5: 2152; 'Cicero and His Friends,' and 'Life of Madame de Sévigné,' *id.*; great charm of style, *id.*
- 'Madame de Sévigné as a Letter-Writer,' 2152; 'French Society in the Seventeenth Century,' 2155; 'How Horace Lived at His Country House,' 2157-62; biography, 42: 66; his 'Cicero and His Friends,' 45: 512.
- Boito, Arrigo,** 42: 66.
- Bojardo, Matteo Maria,** 42: 66.
- Bok, Edward William,** 42: 66.
- Boker, George H.,** an American chiefly known for his Civil War poems, 5: 2163.
- 'The Black Regiment,' 2164; 'The Sword-Bearer,' 2166-8; 'Sonnets,' 2168; biography, 42: 66.
- Bolanden, Konrad von,** 42: 66.
- Boldrewood, Rolf,** 42: 66; his 'Robbery Under Arms,' 45: 424.
- Bolingbroke, H. St. John, V.,** 42: 66.
- Bolintineanu, Dimitrie,** 42: 66.
- Bolles, Frank,** 42: 66.
- Bolton, Charles Knowles,** 42: 66.
- Bolton, Henry Carrington,** 42: 66.
- Bolton, Sarah Knowles,** 42: 67; 'Her Creed,' 40: 16663.
- Bolton, Sarah Tittle,** 42: 67.
- Bonacci-Brunamonti, M. A.,** 42: 67.
- 'Bonaparte, the Downfall of,' by Henry Grattan, 16: 6620-2.
- Bonar, Horatius,** 42: 67; 'A Little While,' 40: 16379; 'The Master's Touch,' 41: 16766.

- Bonaventura, Saint**, a Franciscan scholastic divine, Thomas Davidson on, 5: 2160-71; general of the Franciscan order (1256-74), 2160; known as "The Seraphic Doctor," 2170; his mysticism, *id.*
- 'On the Beholding of God in His Footsteps in this Sensible World,' 2171-4; biography, 42: 67.
- 'Bonaventura,' by Ellen Johnson, 41: 16796.
- Bonavino, Cristoforo.** See FRANCHI, 42: 67.
- Bondi, Clemente**, 42: 67.
- 'Bondman, The,' Hall Caine's, 44: 283.
- Boner, John Henry**, 42: 67.
- Bonghi, Ruggero**, 42: 67.
- Boniface.** See SAINTINE, 42: 67.
- Bonnechose, É. B. de**, 42: 67.
- Bonnières, Robert de**, 42: 67.
- 'Bonnie George Campbell,' 3: 1333.
- 'Bonny Earl of Murray, The,' 3: 1330.
- 'Book-Lover's Apologia, A,' by Harriette C. S. Buckingham, 41: 16775.
- 'Book of Days, The,' by Robert Chambers, 44: 205.
- 'Book of Martyrs, The,' by John Foxe, 44: 262.
- 'Book of Nonsense,' by Edward Lear, 44: 13.
- 'Book of Snobs, The,' by William Makepeace Thackeray, 45: 354.
- Books, Montaigne on, 26: 10243.
- 'Books and Bookmen,' by Andrew Lang, 45: 555.
- Books and reading, Frederic Harrison on, 44: 127.
- Books and reading, Schopenhauer on, 33: 12944.
- 'Books and Their Makers,' by George Haven Putnam, 44: 205.
- 'Book-Stall, The,' by Clinton Scollard, 41: 16774.
- Booth, Mary Louise**, 42: 67.
- Booth, William**, 'In Darkest England and the Way Out,' 44: 7.
- 'Boots and Saddles,' by Elizabeth B. Custer, 45: 438.
- Borel, Pétrus**, 42: 67.
- 'Boris Lensky,' by Ossip Schubin, 44: 169.
- Börne, Ludwig**, 42: 67.
- Borneil, Giraut de**, 42: 67.
- Bornemann, Wilhelm**, 42: 68.
- Bornier, Henri Vicomte de**, 42: 68.
- Borrow, George**, an English author of travels in Spain and Portugal, Julian Hawthorne on, 5: 2175-80; his marked traits, 2175; his insatiable curiosity, 2176; England and the Bible his ideals, 2177; 'The Bible in Spain,' *id.*; 'The Gipsies of Spain,' 2178; 'Lavengro,' *id.*; 'Romany Rye,' 2179.
- 'At the Horse-Fair,' 2180-8; 'A Meeting,' 2189-202; biography, 42: 68; his 'The Zincale,' 45: 469; 'Lavengro, the Scholar, Gipsy, Priest,' and 'Romany Rye,' 44: 49; 'The Bible in Spain,' 45: 380.
- Bosboom, A. L. G.**, 42: 68.
- Boscan, Juan**, a Spanish poet, who first wrote verse in Spanish after the manner of Petrarch, 5: 2203.
- 'On the Death of Garcilaso,' 2205; 'A Picture of Domestic Happiness,' 2206-8; biography, 42: 68.
- Bosio, Ferdinando**, 42: 68.
- 'Bos'n Hill,' by John Albee, 41: 16955.
- Bossuet, Jacques Bénigne**, French ecclesiastic and pulpit orator, Adolphe Cohn on, 5: 2209-17; a church orator, theologian, historian, and controversialist, 2209; seven years in Metz, 2210; controversy with Protestantism, 2211; restoration of Charles II. in England encouraged Catholics of France, *id.*; Bossuet tutor to son of Louis XIV. (1670-80), 2212; his assertion of 'Gallican Liberties,' 2213; controversy with Fénelon, 2214; a prolific writer and great orator, *id.*; 'The Funeral Orations,' 2215; his most remarkable works, 2212, 2217.
- 'From the Sermon upon the Unity of the Church,' 2218; 'Funeral Oration on Henrietta of France,' 2219; 'The Great Rebellion,' 2221-4; from the 'Discourse upon Universal History,' 2225; 'Public Spirit in Rome,' 2226; biography, 42: 68.
- Boston and New England life about 1650 in Miss Sedgwick's novel, 'Hope Leslie,' 44: 287.
- 'Bostonians, The,' by Henry James, 44: 205.
- Boswell, Sir Alexander**, 42: 68.
- Boswell, James**, Scotch biographical writer, Charles F. Johnson on, 5: 2227-30; his 'Life of Johnson' reputed the best biography ever written, 2227; 'Journal of a Tour to the Hebrides,' 2227-8; great as an interviewer and reporter, 2228; Dr. Johnson a type for portraiture, 2229.
- 'An Account of Corsica,' 2230; 'A Tour to Corsica,' 2231; 'The Life of Samuel Johnson,' 2232-51; biography, 42: 68; his 'Life of Johnson,' 44: 203.
- 'Botanic Garden, The,' by Erasmus Darwin, 44: 210.
- 'Botany, A History of,' by Julius von Sachs, 44: 211.
- Boteff**, Bulgarian poet and revolutionist, 38: 15265-7.
- Botero, Giuseppepe**, 42: 68.
- Botta, Anne C. L.**, 42: 68; 'Longing,' 41: 16729; 'Accordance,' 41: 16772.
- Botta, C. G. G.**, 42: 69.
- Böttger, Adolf**, 42: 69.
- Böttiger, Carl Vilhelm**, 42: 69.
- Bouchardy, Joseph**, 42: 69.
- Bouchor, Maurice**, 42: 69.
- Boucicault, Dion**, 42: 69; his 'The Wearing of the Green,' 40: 16306.
- Boudinot, Elias**, a distinguished American patriot and philanthropist, president of the Continental Congress, 42: 69.
- Boufflers, S., Marquis de**, 42: 69.
- Bouilhet, Louis**, 42: 69.

- Bouilly, Jean Nicholas, 42: 69.
- Bourdillon, Francis W., 42: 70; 'Two Robbers,' 40: 16644; 'Light,' 40: 16633.
- Bourget, Paul, a French critic, essayist, and novelist, 5: 2252-4; his psychological studies, 2252; his novels, 2253; a typical French agnostic, 2254.
- 'The American Family,' 2254-7; 'The Aristocratic Vision of M. Renan,' 2258-62; biography, 42: 70.
- Essay on Gustave Flaubert, 14: 5815; 'Cosmopolis,' 44: 93; 'The Disciple,' 44: 251; 'A Tragic Idyll,' 45: 480.
- Bourke, W. P., 'When My Cousin Comes to Town,' 41: 16676.
- Bourne, Vincent, 'Busy, Curious, Thirsty Fly,' 41: 17025.
- Bourrienne, Louis Antoine Fauvelet de, 'Memoirs of Napoleon Bonaparte,' 44: 16.
- Bouton, John Bell, 42: 70.
- Boutwell, George Sewall, 42: 70.
- Bouvet, Marguerite, 42: 70.
- Bowen, Mrs. Sue, 42: 70.
- Bowen, Professor Francis, 'American Political Economy,' 44: 27.
- Bowker, Richard Rogers, 42: 70.
- Bowles, Samuel, 42: 70; his 'Across the Continent,' 44: 305.
- Bowles, William Lisle, 42: 70.
- Bowne, Borden Parker, 42: 70.
- Bowring, Sir John, an English diplomat, linguist, and scholar, 5: 2263-5; his fine translations from East-European and Far East tongues, 2263; helped to found the Westminster Review, 2264; in China, 1849-59, *id.*; choice religious hymns, *id.*; his chief publications, 2265.
- 'The Cross of Christ,' 2265; 'Watchman, What of the Night?' 2266; 'Hymn,' 2267; 'From Luis de Gongora—Not All Nightingales,' 2268; 'From John Kollar—Sonnet,' 2269; 'From Bogdanovich,' *id.*; 'The Golden Palace,' 2270; 'The Dove and the Stranger,' 2271; 'Sapphics to a Rose,' *id.*; biography, 42: 70.
- Boye, Kaspar Johan, 42: 71.
- Boyesen, Hjalmar Hjorth, an American Norse writer of the highest distinction, 5: 2272-4; from Norway to Chicago, 2272; critical studies and earliest poems, 2273; change to realism, *id.*; stories for boys, 2274.
- 'A Norwegian Dance,' 2275-8; biography, 42: 71; his 'A Tale of Norse Life,' 44: 226.
- 'Boy Van Dyck, The,' by Margaret J. Preston, 41: 16782.
- Bozděch, Emanuel, 42: 71.
- Brabourne, E. H. K.-H., Lord, 42: 71.
- Brace, Charles Lorinc, 42: 71.
- Brachmann, Karoline Luise, 42: 71.
- Brachvogel, Albert Emil, 42: 71.
- Brachvogel, Udo, 42: 71.
- Brackel, F., Baroness von, 42: 71.
- Brackenridge, H. M., 42: 71.
- Brackenridge, Hugh Henry, 42: 71.
- Brackett, Anna Callender, 'Benedicite,' 40: 16503; 'Early Spring,' 40: 16523; 'Within,' 40: 16665.
- Braddon, Mary Elizabeth, an English novelist notable for story-telling success, 5: 2279-80; immense success of 'Lady Audley's Secret,' and 'Aurora Floyd,' 2279-80; 'Mohawks,' a superb study of fashionable life, 2280.
- 'The Advent of the Hirelings,' 2281-91; 'How Bright She Was, How Lovely did She Show,' 2292-8; biography, 42: 72.
- Bradford, Alden, 42: 72.
- Bradford, Joseph, 42: 72.
- Bradford, William, 42: 72.
- Bradley, Edward. See BEDE, CUTHBERT, 42: 72.
- Braga, Theophilo, 42: 72.
- Brahe, Tycho, his Observatory, 3: 1141.
- Brahmanas, or Vedic commentaries, published in 'Sacred Books of the East,' 5 vols., 45: 415.
- Brainard, J. G. C., 42: 72.
- 'Bramble Flower, The,' by Ebenezer Elliot, 40: 16470.
- Brand, John, 'Observations on Popular Antiquities,' 44: 194.
- Brandes, Edvard, 42: 72.
- Brandes, Georg, Danish critic, Wm. M. Payne on, 5: 2299-303; a Danish critic of European distinction, 2299; his chief work 'Main Currents in the Literature of the 19th Century,' 2300; books of his earlier career, 2301; brilliant monographs and collections of essays, 2302; deals with moral, social, and religious problems, *id.*; represents what he calls "the Modern Awakening."
- 'Björnson,' 2303; 'The Historical Movement in Modern Literature,' 2306-10; biography, 42: 72.
- Brandes, Johann Christian, 42: 72.
- Brandt, Sebastian, famous German author of 'The Ship of Fools' (A. D. 1494), 5: 2311-4; a representative of the best German culture of his time, 2312; became Chancellor of the Empire and Count Palatine, *id.*; the first printed book giving news of the common world, 2313; its pictures rich in humor, *id.*
- 'The Universal Shyp,' 2315; 'Of Hym That Togwyd Wyll Serve Two Maysters,' 2316; 'Of Too Moche Spekyngē or Bablynge,' 2318; biography, 42: 72.
- Brantôme, The Abbé de, a famous French chronicler, 6: 2319; his various Lives and Memoirs, 2320; mirrors the Valois court and period, 2322.
- 'The Dancing of Royalty,' 2322; 'The Shadow of a Tomb,' 2323; 'M. Le Constable Annie de Montmorency,' 2325; 'Two Famous Entertainments,' *id.*; biography, 42: 73.
- 'Brant to the Indians,' by Guy Humphrey McMaster, 41: 17019.
- Brassey, Anne, Lady, 42: 73.
- Braun, Karl, 42: 73.
- Braun, Wilhelm von, 42: 73.

- Braun von Braunthal**, 42: 73.
 'Brave Old Oak, The,' by Henry Fothergill Chorley, 40: 16414.
 'Bravo, The,' by James Fenimore Cooper, 44: 203.
Bray, Anna Eliza, 42: 73.
 'Bread-Winners, The,' anonymous, 44: 212.
Breckinridge, Robert Jefferson, 42: 73.
Breden, Christiane. See CHRISTEN, 42: 73.
Brederoo, G. A., 42: 73.
Brehm, Alfred Edmund, 42: 73.
Bremér, Fredrika, a Swedish woman author of distinction, 6: 2328-30; her first books a great success, 2329; novels, tales, and travels, *id.*
 'A Home-Coming,' 2330; 'The Landed Proprietor,' 2335; 'A Family Picture,' 2341; biography, 42: 73; her 'The Neighbors,' 44: 249.
Brentano, Clemens, compiler of 'The Boy's Wonderhorn' (1806-8), 6: 2343; opened a new (folk-song) field, *id.*; two universally popular stories, 2344.
 'The Nurse's Watch,' 2345; 'The Castle in Austria,' 2346; biography, 42: 74.
Brentano, Elisabeth (Bettina von Arnim), a young girl admirer of the poet Goethe, 6: 2348.
 'Dedication : To Goethe,' 2349; 'To Goethe,' 2351; 'Bettina's Last Meeting with Goethe,' 2352; 'In Goethe's Garden,' 2353; biography, 42: 73.
Bretton, Nicholas, 42: 74.
Bretón de los Herreros, M., 42: 74.
Bretschneider, H. G., 42: 74.
Bretzner, C. F., 42: 74.
Brewer, Antony, 42: 74.
Brewer, E. Cobham, 42: 74.
 'Bridal of Andalla, The,' author unknown, 40: 16655.
 'Bride of Lammermoor, The,' by Sir Walter Scott, 44: 168.
 'Bride from the Bush, A,' by Ernest William Hornung, 44: 275.
Bridges, J. H., 'Roger Bacon, his Opus Majus,' 45: 475.
Bridges, Robert, 42: 74; essays on Robert Louis Stevenson, 35: 13927; 'Asian Birds,' 40: 16499.
 'Bridgewater Treatises, The,' 45: 365.
 'Brief Life Is Here Our Portion,' poem by Dr. J. Mason Neale, from Bernard of Cluny, 4: 1830.
 'Brier,' by E. Pauline Johnson, 41: 16891.
Brierley, Benjamin, 42: 74.
Briggs, Charles Augustus, 42: 74.
Briggs, Charles Frederick, 42: 75.
Bright, John, an English statesman and orator, a tribune of the people under Victoria, 6: 2354; from early life an orator, *id.*; in Parliament over forty years, 2355.
 'From the Speech on the Corn Laws (1843),' 2356; 'From the Speech on Incendiaries in Ireland (1844),' 2358; 'From the Speech on Non-Recognition of the Southern Confed-
 eracy (1861),' 2360; 'From the Speech on the State of Ireland (1866),' 2361; 'From the Speech on the Irish Established Church (1868),' 2363; biography, 42: 75.
Brillat-Savarin, Anthelme, a French judge in Paris (1796-1826), 6: 2365-7; his solemnly humorous 'Meditations' on the art of cooking, called 'Physiology of Taste,' 2366.
 'From the Physiology of Taste,' 2367-80; biography, 42: 75.
 'Bringing Our Sheaves with Us,' by Elizabeth Akers Allen, 41: 16745.
 'Bring Me Word How Tall She Is,' by Dora Greenwell, 40: 16631.
Brink, Jan ten, 42: 75.
Brinton, Daniel Garrison, 42: 75; his 'American Hero Myths,' 44: 27; 'The Myths of the New World,' 44: 156.
Brisebarre, Edouard Louis, 42: 75.
Bristed, Charles Astor, 42: 75.
 'Britain, Ecclesiastical History of,' by Bæda or Bede, 45: 360.
 British penal legislation illustrated by Bulwer's 'Paul Clifford,' 45: 532.
 Brittany, Celtic province, as Wales and Ireland, 38: 15377-9; its legends and ballads collected in Barzaz-Breiz, 15377-9; examples of, 15381-91.
Britton, Nathaniel Lord, 42: 75.
Brizeux, J. A. P., 42: 75.
 Broad and liberal church views of Bishop Burnet, 45: 360.
 Broad Church principles set forth against narrow Puritanism, by Hooker, 45: 367.
 'Brocken, The Supper on the,' by Heine, 18: 7207.
Brockes, Barthold Heinrich, 42: 75.
Brockett, Linus Pierpont, 42: 76.
Broderip, Frances Freeling, 'The Hungry Sea,' 40: 16553.
Brodhead, Mrs. E. W., 42: 76.
Brodzinski, Kazimierz, 42: 76.
Brofferio, Angelo, 42: 76.
Brome, Alexander, an English royalist poet and dramatist, 42: 76; 'Love's Without Reason,' 40: 16590.
Brome, Richard, 42: 76.
Brontë, Anne, her poems and two novels, 6: 2386; 'Agnes Grey,' 44: 302.
Brontë, Charlotte, an English author of four novels into which was put the writer's life, 6: 2381-8; sensation caused by her 'Jane Eyre,' 2381; her personal life, 2383; three successful novels, 2384; her sisters Emily and Anne, 2386; character of her work, 2387.
 'Jane Eyre's Wedding Day,' 2389-98; 'Madame Beck,' 2399; 'A Yorkshire Landscape,' 2404; 'The End of Heathcliff,' 2406-16; biography, 42: 76.
 Her 'Jane Eyre,' 45: 439; 'Shirley,' 45: 410; 'Charlotte and Her Circle,' by Clement K. Shorter, an addition of new knowledge, 45: 356; Charlotte, on Thackeray, 36: 14668; her

- visit to Thackeray described by Mrs. Ritchie, 31: 12277.
- Brontë, Life of Charlotte,** by Mrs. Gaskell, 15: 6206; 45: 355.
- Brontë, Emily,** her character, poems, and novel 'Wuthering Heights,' 6: 2386; 44: 302.
- Brooke, Henry,** 42: 76; 'The Fool of Quality,' 44: 256.
- Brooke, Stopford Augustus,** 42: 76; 'The Earth and Man,' 40: 16388.
- '(Brook Farm,' George W. Curtis on, 10: 4221.
- Brooks, Charles Timothy,** 42: 76.
- Brooks, C. W. S.,** 42: 76.
- Brooks, Elbridge Streeter,** 42: 77.
- Brooks, Maria G.,** 42: 77; 'Disappointment,' 40: 16371.
- Brooks, Noah,** 42: 77.
- Brooks, Phillips,** a New England Broad Church Episcopal clergyman, 6: 2417-20; educated at Harvard and at Alexandria, Va., 2417; twenty-two years minister of Trinity Church, Boston (1869-91), 2418; opinions seen in his essays, 2419; a great pulpit orator, *id.* 'O Little Town of Bethlehem,' 2420; 'Personal Character,' 2421; 'The Courage of Opinions,' 2422; 'Literature and Life,' 2423; biography, 42: 77.
- 'Brookside, The,' by R. M. Milnes, 41: 17007.
- Bross, Wm.,** American journalist, 42: 77.
- Brossböll, Karl.** See ETLAR, 42: 77.
- 'Brother Mud Turtle's Trickery,' an Uncle Remus story, by J. C. Harris, 17: 6967-71.
- Brotherton, Mrs. A. W.,** 42: 77.
- Brougham, H. P.,** 42: 77.
- Brougham, John,** 42: 77.
- Broughton, Rhoda,** 42: 77; her 'Red as a Rose Is She,' 45: 451.
- Brown, Alice,** 42: 78; 'A Benedictine Garden,' 40: 16529.
- Brown, Charles Brockden,** 'the first American man-of-letters,' 6: 2425; broke ground for all future American novelists, 2426; six notable novels, 2427; the pioneer of distinctively American letters, 2428.
- 'Wieland's Statement,' 2428-36; biography, 42: 78.
- Brown, David Paul,** 42: 78.
- Brown, Emma Elizabeth,** 42: 78.
- Brown, Frances,** 42: 78; 'Oh, the Pleasant Days of Old,' 41: 17024.
- Brown, Horatio F.,** 'Life on the Lagoons,' 45: 497.
- Brown, Dr. John,** Scotch author of 'Rab and His Friends,' 6: 2437; three volumes of 'Horæ Subsecivæ,' 2438; his special theory, *id.*; character and tastes, 2439.
- 'Marjorie Fleming,' 2439-57; 'The Death of Thackeray,' 2458; biography, 42: 78; his 'Rab and His Friends,' 45: 524.
- Brown, Oliver Madox,** 42: 78.
- Brown, Phœbe Hinsdale,** 'I Love to Steal Awhile Away,' 41: 16881.
- Brown, T. E.,** 42: 78.
- Browne, Charles Farrar,** American humorist, known as 'Artemus Ward,' C. F. Johnson on, 6: 2461-5; humor distinctively American, 2462; compared with Clemens, 2463; his career as a humorous writer, 2464.
- 'Edwin Forrest as Othello,' 2465; 'High-Handed Outrage at Utica,' 2467; 'Affairs Round the Village Green,' 2468; 'Mr. Pepper,' 2469; 'Horace Greeley's Ride to Placerville,' 2470; biography, 42: 78.
- Browne, Irving,** 42: 78.
- Browne, John Ross,** 42: 78.
- Browne, Junius Henri,** 42: 78.
- Browne, Sir Thomas,** English physician of literary distinction, Francis Bacon on, 6: 2473-81; main facts of his life, 2474; his 'Religio Medici,' 2475; his other books, 2476; his person and character, 2477; ideas and style, 2479.
- 'From the Religio Medici,' 2481-94; 'From Christian Morals,' 2495-9; 'From Hydrytophia, or Urn-Burial,' 2500; 'From a Fragment on Mummies,' 2505; 'From a Letter to a Friend,' 2507-9; 'Some Relations Whose Truth We Fear,' 2510; biography, 42: 78.
- Browne, Thomas Alexander.** See BOLDREW-WOOD, 42: 79.
- Browne, William,** an English poet of nature whose fame rests upon his 'Britannia's Pastorals,' 6: 2511; lyric songs of high order, 2512; his publications, 2513; a poet's poet, 2514.
- 'Circe's Charm,' 2514; 'The Hunted Squirrel,' 2515; 'As Careful Merchants Do Expecting Stand,' *id.*; 'Song of the Sirens,' 2516; 'An Epistle on Parting,' 2517; 'Sonnets to Cælia,' *id.*; biography, 42: 79.
- Brownell, Henry Howard,** American author of 'War Lyrics,' suggested by the Civil War, 6: 2519.
- 'Annus Memorabilis,' 2520; 'Words for the Hallelujah Chorus,' *id.*; 'Coming,' 2521; 'Psychaura,' 2522; 'Spiruria Noctis,' *id.*; biography, 42: 79.
- Brownell, William Crary,** 42: 79; his 'French Traits,' 44: 163.
- Brownell, W. C.,** essay on Thackeray, 36: 14663.
- Browning, Elizabeth Barrett,** English woman poet, 6: 2523-7; very precocious in culture, but an invalid, 2523; marriage and home in Italy, 2524; her 'Sonnets' and 'Aurora Leigh,' 2525; smaller poems, 2527; 'stands first among women,' 2527.
- 'A Musical Instrument,' 2528; 'My Heart and I,' 2529; 'From Catarina to Camoens,' 2530; 'The Sleep,' 2533; 'The Cry of the Children,' 2535-8; 'Mother and Poet,' 2539; 'A Court Lady,' 2542; 'The Prospect,' 2543; 'De Profundis,' 2544; 'The Cry of the Human,' 2547; 'Romance of the Swan's Nest,' 2549; 'The Best Thing in the World,' 2551; 'Sonnets from the Portuguese,' 2552; 'A False Step,' 2555; 'A Child's Thought of God,' 2556; 'Cheerfulness Taught by Reason,' *id.*; biography, 42: 79.
- Her 'Aurora Leigh,' 44: 300; 'Letters of,' by Frederic G. Kenyon, 45: 355.

- Browning, Mrs., compared with Miss C. G. Rossetti, 31: 12397.
- Browning, Robert**, English poet, E. L. Burlingame on, 6: 2557-65; his birth and education, 2557; personal life, 2558; early poems, ('Pauline') and ('Paracelsus'), 2559; ('Sordello'), 2560; a series of dramatic poems, 2561; group of later books, *id.*; popular opinion of his work, 2562; its characteristics, 2563.
- 'Andrea Del Sarto,' 2565-70; 'A Toccata of Galuppi's,' 2571; 'Confessions,' 2573; 'Love Among the Ruins,' 2574; ('A Grammarian's Funeral'), 2576; ('My Last Duchess'), 2579; ('Up at a Villa—Down in the City'), 2581; ('In Three Days'), 2583; ('In a Year'), 2584; ('Evelyn Hope'), 2586; ('Prospero'), 2587; ('The Patriot'), 2588; ('One Word More'), 2589-93; biography, 42: 79; his ('The Ring and the Book'), 44: 300.
- Brownlow, William Gannaway**, 42: 79.
- Brownson, Orestes Augustus**, an American Roman Catholic writer on religion, philosophy, science, and literature, 6: 2594; twenty volumes of vigorous essays, 2595.
- 'Saint-Simonism,' 2595-602; biography, 42: 79.
- 'Bruce and the Spider,' by Bernard Barton, 41: 16713.
- Bruce, J. Douglas**, essay on Edmund Spenser, 35: 13751.
- Bruce, Wallace**, 42: 80.
- Brun, F. S. C.**, 42: 80.
- Bruneti  re, Ferdinand**, celebrated French literary critic, Adolphe Cohn on, 6: 2603-6; recognized by Buloz in 1875 as likely to be Sainte-Beuve's successor, 2603; his method and principles not at all Sainte-Beuve's, 2604; compared with Lema  tre and Anatole France, 2605; his chief works and their great value, 2606.
- 'Taine and Prince Napoleon,' 2607; 'The Literatures of France, England, and Germany,' 2609-12; biography, 42: 80.
- His essays on Renan and Taine, 31: 12149; 36: 14399; recognized by his contemporaries as the great Darwinian in French criticism, 22: 8963.
- Bruni, Leonardo**, 42: 80.
- Bruno, Giordano**, a Dominican expelled for heresy about 1577, 6: 2013; imprisoned at Geneva (1579), *id.*; professor in Paris, and visit to London (1583-6), *id.*; at Oxford, 2614; seven years in prison and burned at the stake in Rome, 2615; his writings and character, *id.*
- 'A Discourse of Poets,' 2616; ('Canticle of the Shining Ones'), 2618; ('The Song of the Nine Singers'), 2619; ('Of Immensity'), 2621; ('Life Well Lost'), *id.*; ('Parnassus Within'), *id.*; ('Compensation'), 2622; ('Life for Song'), *id.*; biography, 42: 80.
- Brush, Mrs. Christine**, 42: 80; 'The Colonel's Opera Cloak,' 44: 150.
- 'Brut, Roman de,' by Robert Wace, 45: 362.
- 'Brut, The,' by Layamon, 45: 362.
- 'Brutus; or, Dialogue Concerning Illustrious Orators,' by Cicero, 45: 366.
- Bruy  re, La**, 'Caract  res on Moeurs de ce Si  cle,' 44: 88.
- Bryant, William Cullen**, American poet and journalist, George P. Lathrop on, 6: 2623-7; a citizen and journalist of eminence, 2623; his ('Thanatopsis'), *id.*; ('The Ages'), 2624; in New York (1825-78), 2625; prose writings and ('Homer'), 2626; characteristics, 2627.
- 'Thanatopsis,' 2627; ('The Crowded Street'), 2629; ('The Death of the Flowers'), 2631; ('The Conqueror's Grave'), 2632; ('The Battle-Field'), 2633; ('To a Waterfowl'), 2635; ('Robert of Lincoln'), 2636; ('June'), 2638; ('To the Fringed Gentian'), 2639; ('The Future Life'), 2640; ('To the Past'), 2641; biography, 42: 80.
- Bryce, James**, an English jurist, political leader, and historian, 6: 2643; his ('Holy Roman Empire'), *id.*; ('Transcaucasia and Ararat'), *id.*; his ('American Commonwealth'), 2644.
- 'The Position of Women in the United States,' 2644; ('The Ascent of Ararat'), 2652; ('The Work of the Roman Empire'), 2659-60; biography, 42: 80; his ('The American Commonwealth'), 44: 26.
- Bryce, Lloyd**, 42: 80.
- Bube, Adolf**, 42: 80.
- Buchanan, Robert Williams**, 42: 80; ('When We Are All Asleep'), 40: 16380; ('The Strange Country'), 40: 16388; ('The Flower of the World'), 40: 16390; ('The Dead Mother'), 40: 16462; ('Hermione'), 41: 16669; ('From Dunstan') or ('The Politician'), 41: 16732; ('From Dunstan'), 41: 16732; ('We Are Children'), 41: 16854.
- Buchez, Philippe B. J.**, 42: 81.
- B  chner, Alexander**, 42: 81.
- B  chner, Edward Franklin**, essay on Fichte, 14: 5673.
- B  chner, Georg**, 42: 81.
- B  chner, Luise**, 42: 81.
- Buck, Dudley**, 42: 81.
- Buckham, Harriette C. S.**, ('A Book-Lover's Apologia'), 41: 16775.
- Buckland, Francis Trevelyan**, an English popular science author, 6: 2661; ('Curiosities of Natural History') and other works, 2662.
- 'A Hunt in a Horse-Pond,' 2662; ('On Rats'), 2664; ('Snakes and Their Poison'), 2667-70; ('My Monkey Jacko'), 2671; biography, 42: 81.
- Buckland, Frank**, ('Log-Book of a Fisherman and Zo  logist'), 44: 318.
- Buckle, Henry Thomas**, English historical writer, a remarkable example of education by reading, 6: 2673; the first and second volumes of his ('History of Civilization'), 2674; general scheme of the work, 2675; extraordinary success of the publication, 2676.
- 'Moral versus Intellectual Principles in Human Progress,' 2677-82; ('The Mythical Origin of History'), 2683-8; biography, 42: 81.

- Buckley, James Monroe**, 42: 81: his 'A History of Methodism in the United States,' 44: 215.
- Buckstone, John Baldwin**, 42: 81.
- Buddha, study of the character and story of, in Arnold's 'Light of Asia,' 44: 208.
- Buddhist sacred books published in 'Sacred Books of the East' (12 vols.), 45: 419.
- Büdinger, Max**, 42: 81.
- Buel, Clarence Clough**, 42: 81; essay on Horace Greeley, 17: 6653.
- Buffon, George Louis le Clerc**, French scientist, Spencer Trotter on, 6: 2689-91; his 'Natural History' (36 vols.), 2690; 'Nature,' 2691-4; 'The Humming-Bird,' 2695; biography, 42: 81.
- Bulfinch, Thomas**, 42: 81; his 'The Age of Fable; or, The Beauties of Mythology,' 44: 3; 'The Age of Chivalry,' 45: 475.
- Bulgarian life and scenes, and the revolution overthrowing the rule of Turkey, in Vazoff's novel 'Under the Yoke,' 45: 490.
- Bulgarian Literature, Ivan Vazoff, 38: 15263; Russian language molded by Bulgarian mission work, 15264; Christo Boteff, poet and revolutionist, 15265; Hadji Dimitre, 15265-7; Vazoff's novels, 15268.
- Bull, Lucy Catlin**, essay on Ivan Vazoff, 38: 15263; 'Take Heart,' 41: 17017.
- Bülow, Bertha von**. See ARNOLD, HANS, 42: 82.
- Bülow, K. E. von**, 42: 82.
- Bülow, Margarete von**, 42: 82.
- Buloz, Francois**, 42: 82.
- Bulthaupt, Heinrich Alfred**, 42: 82.
- Bulwer-Lytton, Edward**, English novelist, Julian Hawthorne on, 6: 2697-2703; an aristocrat by birth, 2697; his early career, 2698; activities in politics and literature, 2699; various classes of novels, 2700; latest works, 2702. 'The Amphitheatre,' 2704-22; 'Kenelm and Lily,' 2723-30; biography, 42: 82; his 'The Caxtons,' 44: 134; 'Pelham,' 44: 271; 'The Coming Race,' 44: 279; 'Ernest Maltravers,' and its sequel, 'Alice; or, The Mysteries,' 44: 282; 'Eugene Aram,' 45: 377; 'The Last Days of Pompeii,' 45: 526; 'Paul Clifford,' 45: 532; 'Rienzi, the Last of the Roman Tribunes,' 45: 538; 'My Novel,' 45: 544; 'A Strange Story,' 45: 549.
- Bulwer, Sir Henry Lytton**, 42: 82.
- Bunce, Oliver Bell**, 42: 82.
- Bundy, Jonas Mills**, 42: 82.
- Bungay, George Washington**, 42: 82.
- Bunge, Rudolf**, 42: 82.
- Bunker Hill battle recalled in oration by Daniel Webster, 38: 15739.
- Bunner, Henry Cuyler**, an American writer notable for affectionate tenderness in his treatment of all human relations, 7: 2731; his work for Puck, and his stories, 2732; fine verse, 2733.
- 'Triplet,' 2733; 'The Love-Letters of Smith,' 2733-42; 'The Way to Arcady,' 2743; 'Chant-Royal,' 2745; biography, 42: 83.
- Bunyan, John**, Edwin P. Parker on, 7: 2747-53; his personal story, 2748; his many works, 2749; conception of his 'Pilgrim,' 2750; the allegory, 2751; English style, 2753. 'The Fight with Apollyon,' 2754; 'The Delectable Mountains,' 2758; 'Christiana and her Companions Enter the Celestial City,' 2761-66; biography, 42: 83.
- Burdett, Charles**, 42: 83.
- Burdette, Robert Jones**, 42: 83.
- Bürger, Gottfried August**, author of the ballad of 'Lenore' (in 1773), 7: 2767; under an impulse from England, *id.*; early poems, 2768; other work, 2769.
- 'William and Helen,' 2769-76; 'The Wives of Weinsberg,' 2776; biography, 42: 83; 'The Witch,' 40: 16618.
- Burgos, Francisco Javier de**, 42: 83.
- 'Burial of Moses, The,' by Cecil Frances Alexander, 41: 16793.
- 'Burial of Sir John Moore, The,' by Charles Wolfe, 40: 16396.
- Burke, Edmund**, English statesman and orator, E. L. Godkin on, 7: 2779-87; his first nine years and first books, 2779; his satire on Bolingbroke in 'Vindication of Natural Society,' 2780; success as a writer of political pamphlets, 2781; 'Thoughts on the Cause of the Present Discontents,' 2782; representative of Bristol in Parliament, *id.*; speeches on American questions, 2783; East India questions and Warren Hastings, 2784; his French Revolution attitude, 2785; gloom of his later years, 2786; unfortunate social position, 2787. 'From the Speech on Conciliation with America,' 2788-92; 'From the Speech on the Nabob of Arcot's Debts,' 2793-801; 'From the Speech on the French Revolution,' 2802-8; biography, 42: 83.
- Burleigh, George Shepard**, 42: 83.
- Burleigh, William Henry**, 42: 83.
- Burlingame, E. L.**, essay on Robert Browning, 6: 2557.
- Burmeister, Hermann**, 42: 83.
- 'Burmese Parable, A,' by Frances L. Mace, 40: 16457.
- Burnaby, Frederick Gustavus**, 42: 83.
- Burnand, Francis Cowley**, 42: 84.
- Burnet's 'History of the Reformation,' 45: 360.
- Burnett, Frances Hodgson**, American novelist, originally of Manchester, England, 7: 2809; came to America and married, *id.*; 'That Lass o' Lowrie's,' a great success, *id.*; 'Little Lord Fauntleroy,' 2810.
- 'At the Pit,' 2810-6; biography, 42: 84; 'A Fair Barbarian,' 45: 377; 'A Lady of Quality,' 45: 537.
- Burney, Charles**, 42: 84.
- Burney, Frances** (Madame D'Arblay), English novelist, 7: 2817-20; remarkably successful novels, 2818; 'Diary and Letters,' picture of court life, 2819; her creation of the family novel, *id.*; abounding humor, *id.*
- 'Evelina's Letter to the Rev. Mr. Villars,' 2820; 'A Man of the Ton,' 2824; 'Miss Burney's

- Friends,) 2827-32; biography, 42: 84; her 'Cecilia,' 44: 44; and 'Evelina,' 44: 43.
- Burnham, Clara Louise**, 42: 84; 'Dr. Latimer,' 44: 286.
- Burns, Robert**, Scottish poet, R. H. Stoddard on, 7: 2833-45; his life put into his song, 2833; lowly birth and early education, 2834; home and farm training, 2835; a first song, 2836; courting customs, 2837; a new Mossiel home and fine manhood, 2838; intellectual development, 2839; serious love affairs, 2839-40; first publication of poems, 2841; visit to Edinburgh and new edition of poems, 2842; return to Mossiel, *id.*; at Edinburgh again—leases farm, marries, and settles at Ellisland, 2843; three and a half years later removes to Dumfries, 2844; five years distress, and death, 2845.
- 'The Cotter's Saturday Night,' 2845-50; 'John Anderson, My Jo,' 2850; 'Man was Made to Mourn,' 2851; 'Green Grow the Rashes,' 2853; 'Is There for Honest Poverty,' 2854; 'To a Mouse,' 2855; 'To a Mountain Daisy,' 2856; 'Tam o' Shanter,' 2858-64; 'Bruce to His Men at Bannockburn,' 2864; 'Highland Mary,' 2865; 'My Heart's in the Highlands,' 2866; 'The Banks o' Doon,' *id.*; biography, 42: 84.
- 'Burns,' by J. G. Whittier, 39: 15949-51; by Fitz-Greene Halleck, 17: 6865.
- 'Burns, The Tomb of,' by Watson, 38: 15711.
- Burr, Enoch Fitch**, 42: 84.
- Burr, George Lincoln**, 42: 84.
- Burr, Wm. Wirt** assisted in prosecuting him for treason (1807), 39: 16090.
- 'Burr and Blennerhassett,' by Wm. Wirt, 39: 16098.
- Burritt, Elihu**, 42: 84.
- Burroughs, Ellen**, 'If Spirits Walk,' 41: 17005; 'Smiling Demon of Notre Dame,' 41: 16722.
- Burroughs, John**, an American naturalist, essayist, and poet, 7: 2867-70.
- 'Sharp Eyes,' 2870-82; 'Waiting,' 2882; biography, 42: 84; 'Signs and Seasons,' 45: 549; essays on Henry D. Thoreau, and Walt Whitman, 37: 14871; 39: 15885; 'Pepacton,' 44: 211.
- Burton, Nathaniel J.**, 42: 85.
- Burton, Richard**, 42: 85; essays on Amiel, Heine, Lanier, 2: 479; 18: 7185; 22: 8891; 'Sea Witchery,' 40: 16543; 'The Race of the Boomers,' 41: 17020; 'Contrasts,' 41: 16723; 'If We Had the Time,' 41: 16744.
- Burton, Sir Richard F.**, an English author, nineteen years in military service in India, and twenty-six years in consular service, 7: 2883; visit in disguise to Mecca, *id.*; many volumes of travel, 2884; new translation of Arabian Nights, *id.*
- 'The Preternatural in Fiction,' 2885; 'A Journey in Disguise,' 2889-95; 'En Route,' 2896-903; 'Life of,' by his wife, 45: 349; biography, 42: 85.
- Burton, Robert**, author of 'The Anatomy of Melancholy,' 7: 2904-6; very little known of his life, 2904; his famous book, 2905; 'Conclusions as to Melancholy,' 2906; biography, 42: 85; 'The Anatomy of Melancholy,' 45: 359.
- Busch, Wilhelm**, 42: 85.
- Bush, George**, 42: 85.
- Bushnell, Horace**, American Congregationalist divine of great distinction at Hartford, Conn., Theodore T. Munger on, 7: 2909-14; twenty years a preacher and twenty-three longer a scholar, and author of new departure divinity, 2909; his religious conceptions, 2910; notable writings, 2911; a Harvard oration, 2912; his style and habit of thought, 2913; sermons, 2914.
- 'Work and Play,' 2915; 'From the Age of Homespun,' 2918; 'The Founders,' 2921; 'Religious Music,' 2924; biography, 42: 85.
- Bushnell, Louisa**, 'Horizons,' 40: 16392; 'Delay,' 40: 16625.
- Busse, Karl**, 42: 85.
- 'Busy, Curious, Thirsty Fly,' by Vincent Bourne, 41: 17025.
- Butler, Bishop Joseph**, 42: 85; his 'The Analogy of Religion,' 44: 294; regarded as a Bible by Patrick Henry, 39: 16091.
- Butler, Samuel**, author of 'Hudibras,' 7: 2927; three parts of the great poem in 1662, 1664, and 1678, 2929; 'Hudibras Described,' 2930-4; biography, 42: 85.
- Butler, William Allen**, 42: 86; 'Miss Flora M'Flimsy,' 40: 16677.
- Butterworth, Hezekiah**, 42: 86.
- 'But Yet a Woman,' by Arthur Sherburne Ilardy, 45: 369.
- Butz, Kaspar**, 42: 86.
- Byers, S. H. M.**, 42: 86.
- 'Byezhin Prairie,' by Ivan Turgeneff, 37: 15091-106.
- Bynner, Edwin Lassetter**, 42: 86; 'The Begum's Daughter,' 44: 269; 'Agnes Surriage,' 44: 258.
- Byr, Robert**, 42: 86.
- Byrne, Julia Clara**, 42: 86.
- Byron, Lord**, English poet, Charles Dudley Warner on, 7: 2935-43; Goethe's remarks on, 2935; the poet of his age—the poet of Revolt, 2936; his birth and education, 2937; 'Hours of Idleness' and 'English Bards and Scotch Reviewers,' 2938; two years' European travel, *id.*; two cantos of 'Childe Harold' and speeches in Parliament, 2938-9; marriage and rupture of relations a year later, 2939; in Italy 1816-23, 2940; his greatest works, 2941; in Greece and death, 2942.
- 'Maid of Athens,' 2943; 'Translation of a Romaine Song,' 2944; 'Greece,' 2945; 'The Hellespont and Troy,' 2947; 'Greece and Her Heroes,' 2948; 'The Isles of Greece,' *id.*; 'Greece and the Greeks before the Revolution,' 2951; 'To Rome,' 2953; 'The Coliseum,' 2954; 'The Chorus of Spirits,' 2956; 'Venice,' 2959; 'Ode to Venice,' 2960; 'The East,' 2964; 'Oriental Royalty,' *id.*; 'A

Grecian Sunset,' 2965; 'An Italian Sunset,' 2966; 'Twilight,' 2967; 'An Alpine Storm,' 2969; 'The Ocean,' 2970; 'The Shipwreck,' 2972; 'Love on the Island,' 2973; 'The Two Butterflies,' 2976; 'To His Sister,' 2977; 'Ode to Napoleon,' 2978-80; 'The Battle of Waterloo,' 2981; 'Mazeppa's Ride,' 2983; 'The Irish Avatar,' 2986; 'The Dream,' 2989-93; 'She Walks in Beauty,' 2994; 'The

Destruction of Sennacherib,' 2995; 'From The Prisoner of Chillon,' 2996; 'Prometheus,' 2997; 'A Summing-Up,' 2999; 'On This Day I Complete My Thirty-Sixth Year,' *id.*; biography, 42: 86.

Byron, Henry James, 42: 86.

Byron, Mary C. G., 'The Tryst of the Night,' 40: 16534.

C

Caballero, Fernan, a Spanish woman of genius worthy to rank with the first writers of her country, 7: 3001; novels of social life, novels of peasant life, and short stories, 3002; the modern Spanish novel her creation, *id.*; extreme realism of, in picturing Spanish people and life, 3003.

'The Bull-Fight,' 3004-9; 'In the Home Circle,' 3010-6; biography, 42: 87.

Cabanis, Jean Louis, 42: 87.

Cabanis, P. J. G., 42: 87.

Cabell, Isa Carrington, 42: 87; essay on Lord Beaconsfield, 4: 1633; 'What the King Said to Christ at the Judgment,' 41: 16907.

Cable, George W., author of 'Old Creole Days,' 7: 3017; 'The Grandissimes,' and other novels, *id.*

'Posson Jone,' 3019-36; biography, 42: 87; 'The Grandissimes,' 44: 140; 'Dr. Sevier,' 44: 153.

'Cabot, John,' by Henry Harrisse, 45: 374.

Caccianiga, Antonio, 42: 87.

Cadalso or Cadalso, D. J. de, 42: 87.

Caderas, G. F., 42: 87.

Cadol, Victor Edouard, 42: 87.

Caudodal, L. G. de, 42: 87.

Cædmon, 42: 87; 45: 361.

Cæsar, Caius Julius, Roman soldier, statesman, orator, and author, J. H. Westcott on, 7: 3037-46; his military services and offices (B. C. 80-45), 3037-8; conquest of "All Gaul," and formation of an army never before equaled, 3038; dictatorship and death, *id.*; classes of literary works which are not extant, 3039; the seven books on the Gallic War, 3040-1; story of the Civil War, an imitable history and a masterly apology, 3042.

'The Defeat of Ariovistus and the Germans,' 3046-56; 'Of the Manners and Customs of Ancient Gauls and Germans,' 3057-64; 'The Two Lieutenants,' 3065; 'Eoigram on Terentius,' 3066; biography, 42: 87.

'Cæsar,' by James Anthony Froude, 45: 366.

'Cæsar's Commentaries,' 44: 114; they alone remain intact of all the Roman histories, 32: 12743.

Cæsar, Montaigne on his perfection as a writer, 26: 10246.

Cæsar as an orator, Quintilian on, 30: 11985.

Cæsar, the character of, Mommsen on, 26: 10208. 'Cæsars, The Lives of the First Twelve,' by Caius Suetonius, 45: 366.

'Cages and Rhymes,' by Karl Knortz, 41: 16706.

Cahan, Abraham, 42: 88.

Cahen, Isidore, 42: 88.

Cahen, Samuel, 42: 88.

Caine, Thomas Henry Hall, an Isle-of-Man or Manxman author of popular novels, 7: 3067; his chief works, *id.*

'Pete Qu'liam's First-Born,' 3068-70; biography, 42: 88; 'The Deemster,' 44: 53; 'The Christian,' 44: 150; 'The Bondman,' 44: 283; 'The Manxman,' 45: 528.

Caldas P. de S. A., 42: 88.

Calderon, D. S. E., 42: 88.

Calderon, Pedro, Spanish dramatist, M. F. Egan on, 7: 3071-4; author of one hundred and eight dramas and seventy-three autos or religious spectacles, 3071; the older miracle-play elaborated, 3072; his best dramas, 3073. 'The Lovers,' 3075; 'Cyprian's Bargain,' 3077; 'Dreams and Realities,' 3082-5; 'The Dream Called Life,' 3086; biography, 42: 88.

Calderón y Beltrán, F., 42: 88.

Calderwood, Henry, 42: 88.

Caldwell, Joseph, 42: 88.

Caldwell, William Warren, 42: 88.

'Caleb Williams,' by William Godwin, 45: 364.

Calef, Robert, 42: 88.

Calemard de la Fayette, C., 42: 88.

Calentius or Calenzio, 42: 88.

Calenzoli, Giuseppe, 42: 88.

Calfa, Ambroise, 42: 89.

Calfa, Corène, 42: 89.

Calhoun, John Caldwell, American statesman and orator, W. P. Trent on, 7: 3087-9; a most original political thinker—his 'Disquisition on Government,' 3087; support of slavery, 3088; remarkable powers of analysis and exposition, *id.*; on minority rights, 3089.

'Remarks on the Right of Petition,' 3089-94; 'State Rights,' 3094; 'Of the Government of Poland,' 3097; 'Urging Repeal of the Missouri Compromise,' 3098; biography, 42: 89.

California, Bayard Taylor's 'Eldorado' reports on, in 1849, 36: 14519.

- California, slavery question raised by her admission as a free state, 38: 15732-3.
- 'California, The Mountains of,' by John Muir, 26: 10406.
- Caligula, his madness, Suetonius on, 35: 14203.
- 'Caliph Stork, The Story of the,' 17: 7016.
- Call, W. M. W.**, 'The People's Petition,' 41: 16751.
- 'Called Back,' by Hugh Conway, 45: 372.
- Callender, James Thomas**, 42: 89.
- Callender, John**, 42: 89.
- Callimachus**, the most learned of poets, 7: 3101; chief custodian of books at Alexandria, *id.*; his lost history of Greek literature, 3102; a prince of Greek elegiac poets, *id.*; six hymns to the gods extant, *id.*
- 'Hymn to Jupiter,' 3103; 'Epitaph,' 3105; 'Epigram,' *id.*; 'Epitaph on Heraclitus,' *id.*; 'Epitaph,' 3106; 'The Misanthrope,' *id.*; 'Epitaph Upon Himself,' *id.*; 'Epitaph Upon Cleombrotus,' *id.*; biography, 42: 89.
- Callinus**, Greek poet, inventor of elegy, 37: 15164.
- 'Callista,' by John Henry Newman, 45: 365.
- Callistratus**, Greek poet, ode by, 37: 15177.
- 'Call Me Not Dead,' by R. W. Gilder, 16: 6354.
- Calonne, Ernest de**, 42: 89.
- Calpurnius Siculus, Titus**, 42: 89.
- Calthrop, Samuel Robert**, 42: 89.
- Calverley, Charles Stuart**, author of a few slight books of verse and of translations, 7: 3107.
- 'From An Examination Paper,' 3108; ('Ballad,' 3110; 'Lovers, and a Reflection,' 3111; 'Visions,' 3112; 'Changed,' 3114; 'Thoughts at a Railway Station,' 3115; 'Forever,' 3116; biography, 42: 89.
- Calvert, George Henry**, 42: 89.
- Calvi, Felice, Count**, 42: 89.
- Calvin, John**, French Protestant theologian, Arthur C. McGiffert on, 8: 3117-20; a young French law student in Paris converted by Luther's writings, 3117; at Basle (1536) published first edition of 'Christian Institutes,' a brief and simple work, *id.*; very greatly expanded for final edition (1559), 3118; call to Geneva, and European influence, *id.*; theological and other works, 3119; his services to French the same as those of Luther to German, 3120.
- 'Prefatory Address to the Institutes,' 3120; 'Election and Predestination,' 3123-6; 'Freedom of the Will,' 3127; biography, 42: 89; 'Institutes of the Christian Religion,' 44: 177.
- Calvinists, Dutch, satirical pamphlets against, by Vondel, 38: 15492.
- Cambridge, Ada**, 42: 90.
- Cambridge, Richard Owen**, 42: 90.
- 'Cambridge Described and Illustrated,' by Thomas Dinharn Atkinson, 45: 365.
- Camden, William**, 42: 90.
- Cameron, H. Lovett**, 42: 90.
- Cameron, Ian**, 'Song to Aithne,' 40: 16597.
- Cameron, Verney Lovett**, 42: 90.
- 'Camille,' by Alexandre Dumas, 45: 378.
- Camoens, Luiz vas de**, Portugal's greatest poet and patriot, Henry R. Lang on, 8: 3129-37; adventures resulting in exile to service in India, 3132; sent to China and executes six cantos of 'The Lusiads,' 3133; its completion and publication, *id.*; its celebration of the glories of Portuguese discovery, 3134; his grand lyrics, 3135; three comedies, 3136; various editions and translations, 3137.
- 'The Lusiads,' 3137-52; 'The Canzon of Life,' 3152-8; 'Adieu to Coimbra,' 3158; biography, 42: 90.
- Camp, Walter**, 42: 90.
- Campan, Jeanne L. H.**, 42: 90.
- Campanella, Tomaso**, 42: 90.
- Campardon, Émile**, 42: 90.
- Campbell, Alexander**, 42: 90.
- Campbell, Bartley**, 42: 90.
- Campbell, Charles**, 42: 90.
- Campbell, Douglas**, 42: 91.
- 'The Puritan in Holland, England and America,' 45: 509.
- Campbell, George**, 42: 91.
- Campbell, Sir George**, 42: 91.
- Campbell, Helen Stuart**, 42: 91.
- Campbell, James Dyke**, 'Samuel Taylor Coleridge,' events of his life by, 44: 81.
- Campbell, John**, 42: 91.
- Campbell, John, Baron**, 42: 91.
- Campbell, Sir John Douglas Sutherland**. See LORNE, 42: 91.
- Campbell, John Francis**, 42: 91.
- Campbell, Loomis J.**, 42: 91.
- Campbell, Lewis**, 'Benjamin Jowett,' 45: 448.
- Campbell, Thomas**, English poet, 8: 3159-63; his Scottish birth and education, 3159; publication of 'The Pleasures of Hope,' 3160; a visit to the continent, 3161; success and popularity in London, *id.*; 'Gertrude of Wyoming,' published, 3162; made Lord Rector of Glasgow University, 3163; his agency in founding the University of London, *id.*
- 'Hope,' 3164; 'The Fall of Poland,' 3165; 'The Slave,' 3167; 'Death and a Future Life,' 3168-71; 'Lochiel's Warning,' 3171; 'The Soldier's Dream,' 3173; 'Lord Ullin's Daughter,' 3174; 'The Exile of Erin,' 3176; 'Ye Mariners of England,' 3177; 'Hohenlinden,' 3178; 'The Battle of Copenhagen,' 3179; 'From the Ode to Winter,' 3183; biography, 42: 91; his story of a domestic servant, 39: 15846; his 'Gertrude of Wyoming,' 44: 275.
- Campbell, William W.**, 42: 91.
- Campbell, William Wilfred**, 42: 91.
- Campe, Joachim Heinrich**, 42: 91.
- Campion, Dr. Thomas**, lyric poet, musician, and doctor of medicine, Ernest Rhys on, 8: 3184-6; living in London all through Shakespeare's time, 3184; his books of songs

- with music, 3185; his 'Masques' and 'Observations in the Art of English Poesie,' *id.*
- 'A Hymn in Praise of Neptune,' 3186; 'Of Corinna's Singing,' 3187; 'From Divine and Moral Songs,' *id.*; 'To a Coquette,' *id.*; 'Songs from Light Conceits of Lovers,' 3188; biography, 42: 91; 'In Imagine Pertransit Homo,' 41: 16880.
- Campistron, J. G. de,** 42: 91.
- Campoamor y C., Don R. de,** 42: 92; 'If I Could Only Write,' 40: 16350; 'Piper of Gijón,' 41: 16951.
- Camprodon, Francisco,** 42: 92.
- Cañete, Manuel,** 42: 92.
- Canfield, A. G.,** essay on Pascal, 28: 11143.
- 'Can Find Out God?' by Eliza Scudder, 41: 16842.
- Canini, Marco Antonio,** 42: 92.
- Canis, Jean,** 42: 92.
- Canivet, Charles Alfred,** 42: 92.
- Canizares, José,** 42: 92.
- Çankara,** greatest of Hindu philosophical writers, 20: 7922.
- Canning, George,** English statesman and orator, his personal life, 8: 3189; picture of him as a public speaker, *id.*; his passion for literature, 3190; contributions to the Anti-Jacobin, 3191.
- 'Rogerio's Soliloquy,' 3192; 'The Friend of Humanity and the Knife-Grinder,' 3194; 'On the English Constitution,' 3195; 'On Brougham and South America,' 3197; biography, 42: 92; 'The Loves of the Triangles,' 45: 464.
- Cannizzaro, Tommaso,** 42: 92.
- Cannon, Charles James,** 42: 92.
- Canonge, Jules,** 42: 92.
- Cánovas del Castillo, A.,** 42: 93.
- Cano y Masas, L.,** 42: 93.
- Cantacuzenus, John,** 42: 93.
- Cantemir or Kantemir,** 42: 93.
- Canton, William,** 'The Wanderer,' 40: 16409.
- Cantoni, Carlo,** 42: 93.
- Cantù, Cesare,** an Italian historian, 8: 3190; writes in an Austrian prison an historical novel, *id.*; his 'Universal History' an immense success, *id.*; other historical works, *id.* 'The Execution,' 3200-5; biography, 42: 93.
- Capecelatro, A., Cardinal,** 42: 93.
- 'Cape Cod,' by Henry D. Thoreau, 45: 374.
- Capefigue, B. H. R.,** 42: 93.
- Capen, Nahum,** 42: 93.
- Capern, Edward,** 42: 93.
- 'Capital,' by Karl Marx, 44: 12.
- Capponi, Gino,** 42: 93.
- 'Captain Fracasse,' by Théophile Gautier, 44: 251.
- 'Captain Reece,' by W. S. Gilbert, 16: 6334.
- 'Captains Courageous,' by Rudyard Kipling, 44: 144.
- 'Captain's Daughter, The,' by Alexander Pushkin, 44: 248.
- 'Captain Gore's Courtship,' by T. Jenkins Hains, 44: 281.
- 'Captain in Love, The,' modern Greek, 41: 17000.
- 'Captain of the Janizaries, The,' by James M. Ludlow, 44: 281.
- 'Captain Veneno,' by Pedro Antonio de Alarcón, 44: 220.
- Capuana, Luigi,** 42: 93.
- 'Caractères ou Mœurs de ce Siècle,' by La Bruyère, 44: 88.
- Carayon, Auguste,** 42: 93.
- Carcano, Giulio,** 42: 93.
- 'Carcassonne,' by Gustave Nadaud, 41: 16730.
- Cárdenas y Rodríguez, J. M. de,** 42: 94.
- Cárdenas y Rodríguez, N. de,** 42: 94.
- Carducci, Giosue,** an Italian poet and essayist, Frank Sewall on, 8: 3206-8; a representative of the religious rebound of Italy from dogma and superstition, 3206-7; hymn to Science and Free Thought, 3207; Italy's greatest author, 3208.
- 'Roma,' 3209; 'Homer,' *id.*; 'In a Gothic Church,' 3210; 'On the Sixth Centenary of Dante,' *id.*; 'The Ox,' 3211; 'Dante,' *id.*; 'To Satan,' 3212-6; 'To Aurora,' 3217; 'Ruit Hora,' 3219; 'The Mother,' *id.*; biography, 42: 94.
- Carew, Thomas,** a courtier poet of the time of Charles I, 8: 3221.
- 'A Song,' 3222; 'The Protestation,' *id.*; 'Song,' 3223; 'The Spring,' *id.*; 'The Inquiry,' 3224; biography, 42: 94.
- Carey, Henry,** 42: 94; 'Sally in Our Alley,' 40: 16603.
- Carey, Henry Charles,** 42: 94.
- Carey, Mathew,** 42: 94.
- Carey, Rosa Nouchette,** 'Not Like Other Girls,' 44: 202.
- 'Caricature and Other Comic Art in All Times and Many Lands,' by James Parton, 44: 122.
- 'Carissima, The,' by 'Lucas Malet,' 44: 151.
- Carlén, Emilia Flygare-,** a Swedish novelist, 8: 3225-6; noted for knowledge of the character and habits of the fisher-folk, *id.*; remarkable number of books and great popularity, *id.*
- 'The Pursuit of the Smugglers,' 3226-30; biography, 42: 94.
- Carlén, Rosa,** 42: 94.
- Carleton, Henry Guy,** 42: 94.
- Carleton, Will,** 42: 94; 'Betsey and I Are Out,' 41: 16671; 'How Betsey and I Made Up,' 41: 16673.
- Carleton, William,** 42: 94.
- 'Carlingford, The Chronicles of,' by Mrs. Margaret Oliphant, 44: 257.
- Carlson, Fredrik Ferdinand,** 42: 95.
- Carlyle, Jane Welsh,** 42: 95.
- Carlyle, Thomas,** Scotch critic, essayist, and historian, Leslie Stephen on, 8: 3231-42; his revolt against the old creeds, 3232; adopts Goethe's culture ideal, 3233; unable to produce either poetry or prose fiction, 3234; his

- power of graphic representation, 3235; the spirit instead of dogmas, 3236; 'Sartor Resartus' and 'The French Revolution,' 3237; constitutionally gloomy, 3238; 'Hero-Worship,' and problems of the day, 3239; the great books on 'Cromwell' and 'Frederick the Great,' 3240; value of his message, 3241; autobiographical writings, 3242.
- 'Labor,' 3242; 'The World in Clothes,' 3246-51; 'Dante,' 3251-61; 'Cromwell,' 3262-70; 'The Procession,' 3271-81; 'The Siege of the Bastille,' 3281-90; 'Charlotte Corday,' 3290-6; 'The Scapegoat,' 3297-301; biography, 42: 95.
- 'Oliver Cromwell's Letters and Speeches,' 44: 65; 'On Heroes, Hero-Worship, and the Heroic in History,' 44: 65; 'History of Frederick the Great,' 44: 82; 'A History of the French Revolution,' 44: 86; 'Sartor Resartus,' 45: 402; 'Past and Present,' 45: 499; his essay of worship of Cromwell deprecated; 45: 511.
- 'Carlyle and Emerson,' by Montgomery Schuyler, 41: 16780.
- Carlyle, Mazzini on, 25: 9849.
- Carlyle, a character sketch of, by Margaret Fuller, 15: 6127-8.
- Carmagnola, Francesco**, a 15th century soldier, Sismondi on, 34: 13479.
- Carmen, Bliss**, Canadian poet, Charles G. D. Roberts on, 8: 3302-4; three volumes of poems, 3302.
- 'Hack and Hew,' 3304; 'At the Granite Gate,' 3305; 'A Sea Child,' 3306; biography, 42: 95.
- 'Carmen,' by Madison J. Cawein, 40: 16658.
- 'Carmen,' by Prosper Merimée, 44: 100.
- Carmen Sylva**. See SYLVA, 42: 95.
- Carmontel, Louis Carrogis**, 42: 95.
- 'Carnations, To,' by Robert Herrick, 18: 7313.
- Carnegie, Andrew**, 42: 95; 'Triumphant Democracy,' 45: 497.
- Carneri, B. von**, 42: 95.
- Caro, Miguel Antonio**, 42: 95.
- Caron, Pierre Augustin**, 'The Barber of Seville,' 44: 307.
- Carpenter, Esther Bernon**, 42: 95.
- Carpenter, George R.**, essays on De Quincey and Whittier, 11: 4555; 39: 15011.
- Carpenter, Stephen Cutter**, 42: 95.
- Carpenter, William H.**, essays on Alcuin, Olof von Dalin, Henrik Ibsen, and on the Eddas, 1: 295; 10: 4278; 20: 7839; 13: 5113.
- Carr, Lucien**, 42: 95.
- Carrér, Luigi**, 42: 95.
- Carrera, Valentino**, 42: 95.
- Carrington, Henry Beebe**, 42: 96.
- Carroll, Anna Ella**, 42: 96.
- Carroll, Lewis** (Charles Lutwidge Dodgson), a famous author of fantastic wonder stories for children, 8: 3307-9; 'Alice in Wonderland' and 'Through the Looking-Glass,' 3308.
- 'Alice, the Pig-Baby, and the Cheshire Cat,' 3309; 'The Mock-Turtle's Education,' 3312; 'A Clear Statement,' 3314; 'The Walrus and the Carpenter,' 3315; 'The Baker's Tale,' 3318; 'You Are Old, Father William,' 3319; biography, 42: 96; 'Alice in Wonderland' and 'Through the Looking-Glass,' 44: 326.
- Carruthers, W. A.**, 42: 96.
- Carryl, Charles Edward**, 42: 96.
- Carter, Elizabeth**, 42: 96.
- Carter, Robert**, 42: 96.
- Carteret, A. A. D.**, 42: 96.
- Carthage, the picture of ancient, by R. Bosworth Smith, and the history of, by Alfred J. Church, 45: 548, 549.
- Cartwright, Peter**, 42: 96.
- Cartwright, William**, 42: 96.
- Carutti di Cantogno, D., Baron**, 42: 96.
- Cary, Alice**, 42: 96; 'An Order for a Picture,' 40: 16459.
- Cary, Edward**, 42: 97; essay on George William Curtis, 10: 4221.
- Cary, Henry Francis**, 42: 97.
- Cary, Phœbe**, 42: 97; 'Nearer Home,' 41: 16853.
- 'Casa Braccio,' by F. Marion Crawford, 44: 150.
- Casanova**, Italian author of 'Memoirs,' a type of 18th century vice, 8: 3321; author of 'Mémoires,' 3322.
- 'Casanova's Escape from the Ducal Palace,' 3323-32; biography, 42: 97.
- Casas, Bartolomeo de las**, Spanish "Apostle of the Indians," 8: 3333; with Columbus on his first voyage to the West Indies, *id.*; efforts to protect the natives from Spanish cruelty and oppression, 3334; his 'Short Account of the Ruin of the Indies,' *id.*; 'General History of the Indies,' *id.*; Fiske on his merits, 3335; 'On the Island of Cuba,' 3335-8; biography, 42: 97; 44: 219; 'Life of,' by Sir Arthur Helps, 45: 558.
- Casey, John K.**, 'Gracie Og Machree,' 40: 16597.
- Casgrain, Abbe H. R.**, 42: 97.
- Cass, Lewis**, a notable American statesman, one of the founders of Michigan, 42: 97.
- Cassin, John**, 42: 97.
- Castanheda, F. L. de**, a Portuguese historian, author of 'History of the Conquest of India by the Portuguese,' 42: 97.
- Castelar, Emilio**, 42: 97.
- Castelein, Matthijs de**, 42: 97.
- Castelli, Ignaz Franz**, 42: 97.
- Castello-Branco, Camillo**, 42: 97.
- Castelnovo, Leo dī**, 42: 98.
- Castelnuovo, Enrico**, 42: 98.
- Castelvecchio, Riccardo**, 42: 98.
- Casti, Giambattista**, 42: 98.
- Castiglione, Baldassare**, author of one prose volume, 'The Courtier,' 8: 3339; his personal life, 3340; his social relations, 3341; his style, 3342.
- 'Of the Court of Urbino,' 3343-6; biography, 42: 98

- Castilho, A. F.**, 42: 98.
 '(Castilian Days,' by John Hay, 44: 220.
Castillejo, C. de, 42: 98.
Castillo-Solorzano, A. del, 42: 98.
 '(Casting Away of Mrs. Leeks and Mrs. Ale-shine, The,' by Frank R. Stockton, 44: 152.
 '(Castle by the Sea, The,' by Uhland, 37: 15192.
 '(Castle Daly,' by Annie Keary, 44: 236.
Castlemon, Harry, 42: 98.
 '(Castle of Otranto, The,' by Horace Walpole, 44: 32.
 '(Castle Rackrent,' by Maria Edgeworth, 44: 44.
 '(Cast Not Pearls before Swine' (Turkish, 16th century), by Rahiki of Constantinople, 41: 16982.
Castro, Agustin, 42: 98.
 '(Catharine,' by Jules Sandeau, 44: 90.
 '(Catharine Furze,' by Mark Rutherford, 44: 236.
 Cathedral, the, of the Middle Ages, the book of the people, 44: 163.
Catherine, St. of Sienna, 42: 98.
Catherwood, Mary Hartwell, 42: 98; '(The Romance of Dollard,' 44: 199; '(The Lady of Fort St. John,' 45: 535.
 '(Catholics, Injustice of Disqualification of,' by Henry Grattan, 16: 6617.
Catlin, George, 42: 98.
Cato the Censor, 8: 3347-50; his book on agriculture the oldest volume of Latin prose extant, 3347; his speeches and his 'Origines,' *id.*; his dread of Greek culture, 3348.
 '(On Agriculture,' 3350; '(From the Attic Nights of Aulus Gellius,' 3351-2; biography, 42: 98.
 '(Cato of Utica,' by Joseph Addison, 44: 118.
Caton, John Dean, 42: 99.
Cats, Jacob, the "Father Cats" of Dutch poetry, 8: 3353; poems of the period (1609-21), 3354; activity as a statesman, 3355.
 '(Fear after the Trouble,' 3356; '(A Rich Man Loses His Child, a Poor Man Loses His Cow,' 3358; biography, 42: 99.
Catullus, J. W. Mackail on, 8: 3359-62; a Latin lyric poet of the age of Cicero, hardly equaled in all literature, 3359; love poems—comparison with Burns and Shelley, 3360; his poems of travel and verses for friends, 3361.
 '(Dedication for a Volume of Lyrics,' 3362; '(A Morning Call,' 3363; '(Home to Sirmio,' 3364; '(Heart-Break,' *id.*; '(To Calvus in Bereavement,' *id.*; '(The Pinnacle,' 3365; '(An Invitation to Dinner,' 3366; '(A Brother's Grave,' *id.*; '(Farewell to His Fellow-Officers,' 3367; '(Verses from an Epithalamium,' *id.*; '(Love is All,' 3368; '(Elegy on Lesbia's Sparrow,' 3369; '(Fickle and Changeable Ever,' *id.*; '(Two Chords,' 3370; '(Last Word to Lesbia,' *id.*; biography, 42: 99.
 '(Cause of the South, The,' by Abram J. Ryan, 40: 16423.
 Causality, the law of, as applied by Jonathan Edwards, is of Greek origin, 45: 345.
- 'Causeries du Lundi,' by Sainte-Beuve, 44: 125.
Cavalcanti, Guido, 42: 99.
Cavalcaselle, G. B., 42: 99.
 '(Cavalier's Escape, The,' by George Walter Thornbury, 40: 16580.
Cavallotti, Felice, 42: 99.
Cavendish, Margaret, 42: 99.
Cavour, Count C. B. di, 42: 99.
Cawein, Madison Julius, 42: 99; '(Carmen,' 40: 16658; '(Strollers,' 41: 16759; '(A Threnody,' 41: 16816.
Caxton, William, 42: 99.
 '(Caxtons, The,' by Edward Bulwer, 44: 134.
Caylus, M. M. de V., 42: 99.
Cazelles, M. E., '(Outline of Evolution-Philosophy,' 44: 176.
Cazotte, Jacques, 42: 99.
Cecchi, Giammaria, 42: 99.
Cocco d'Ascoli, 42: 99.
Cech, Svatopluk, 42: 100.
 '(Cecil Dreeme,' by Theodore Winthrop, 44: 148.
 '(Cecilia,' by Frances Burney, 44: 44.
 '(Cecilia de Noel,' by Lanoe Falconer, 44: 285.
Celakovsky, F. L., 42: 100.
 Celibacy of Roman priesthood put in question by Lamartine in his poem entitled 'Jocelyn,' 45: 538.
Cellini, Benvenuto, author of 'Memoirs,' which are counted one of the best autobiographies ever written, 8: 3371-6; life in Rome, 3372; later life in Florence, 3373; invaluable pictures of the times, 3374; the Renaissance age perfectly reflected, 3376.
 '(The Escape from Prison,' 3376; '(The Casting of Perseus,' 3382-8; '(A Necklace of Pearls,' 3389; '(How Benvenuto Lost His Brother,' 3392; '(An Adventure in Necromancy,' 3396; '(Benvenuto Loses Self-Control,' 3400; biography, 42: 100.
Celsius, 42: 100.
Celtes, Konrad, 42: 100.
 Celtic Literature, survey of, in articles on Celtic Literature, Ossian, Campion, Sir Thomas Malory, and The Mabinogion, 38: 15380.
Celtic Literature, Wm. Sharp and Ernest Rhys on, 8: 3403-50; essays on, by Renan and Matthew Arnold, 3403; four sections, Irish, Scottish, Welsh, and Cornish, *id.*
 (1) Age of Queen Meave, 3404; unwritten literature in sixth century, 3405; nature myths and folk-tales, 3406; the "Fenian" or "Ossianic" cycle, 3407; Joyce's 'Early Celtic Romances,' *id.*; '(The Miller of Hell,' 3408; '(Signs of Home,' *id.*; '(Oisin in Tirnanoge,' 3410-7.
 '(The Annals of the Four Masters,' 3413; St. Patrick, and St. Columcille (Columba), Adamnan's Life of, 3415; Bishop Cormac's 'Glossary,' and 'The Book of Leinster,' *id.*; Keating's 'History of Ireland,' *id.*; Dr. Hyde's 'Love Songs of Connacht,' 3416; '(From the Coming of Cucaulain,' 3417-22; '(The Mystery of Amergin,' 3422; '(The Song of Fionn,' 3423;

- (Vision of a Fair Woman,' *id.*; 'The Wanderings of Oisin,' 3424; 'The Madness of King Goll,' 3425.)
- (2) Much of (1) belongs with Scottish—'Ossian Sang,' 3427; St. Patrick in Scottish, *id.*; Columba, 3428; St. Bridget, 3428-9; ('St. Bridget's Milking Song,' 3429; Scottish Gaelic ballads, as 'Deirdré,' 3430; prose tales and romances, 3431; the 'Book of the Dean of Lismore,' *id.*; 'Duncan of the Songs,' 3432; 'Prologue to Gaul,' 3433; 'Colunille Fecit,' 3434; 'In Hebrid Seas,' 3436.)
- (3) Merlin in Welsh legend, 3437; the 'Black Book of Carmarthen,' 3438; Taliesin—the 'Song to the Wind,' and 'The Battle of Gwenystrad,' 3439; Aneurin—his 'Gododin,' 3440; Welsh poets of the 10th-13th centuries, 3441; 'Mabinogion' romances, *id.*; Rhys the Red and Dafydd, 3442; Welsh translation of Bible, *id.*; Rhys Pritchard's 'Candle of Wales,' 3443; hymn writers, and in prose Elis Wynne, *id.*
- (4) Cornish—the language is dead, 3444; 'Poem of the Passion,' 3445; 'The Ordinalia,' three connected dramas, *id.*; other plays and poems, 3446; 'From the Poem of the Passion,' 3447; 'From Origo Mundi in the Ordinalia,' 3448; 'Celtic Race, Persistence of the,' Renan on, 31: 12191.
- 'Centennial Hymn,' by J. G. Whittier, 39: 15938.
- Centlivre, Susannah**, 42: 100.
- 'Cent Nouvelles Nouvelles,' 44: 88.
- 'Central America,' by Ephraim George Squier, 44: 24.
- 'Central America, Incidents of Travel in,' by John Lloyd Stephens, 44: 23.
- Ceo, Violante do**, 42: 100.
- Cerretti, Luigi**, 42: 100.
- Cervantes**, Spanish romance writer, George Santayana on, 8: 3451-7; familiar with the romances of chivalry, 3451; his stories of street and slum characters, *id.*; 'Don Quixote,' 3453; character of Sancho, 3454; excellencies of the book, 3455; recalling romance to the facts of real life, 3456.
- 'Treating of the Character and Pursuits of Don Quixote,' 3457-62; 'Of What Happened to Don Quixote When He Left the Inn,' 3462-7; 'Don Quixote and Sancho Panza Sally Forth,' 3468-71; 'Sancho Panza and His Wife Teresa Converse Shrewdly,' 3472-7; 'Of Sancho Panza's Delectable Discourse with the Duchess,' 3477-83; 'Sancho Panza as a Governor,' 3484-95; 'The Ending of All Don Quixote's Adventures,' 3496-502; biography, 42: 100.
- 'Cesar Birotteau,' by Honoré de Balzac, 45: 347.
- Cesarotti, Melchiorre**, 42: 100.
- Cesnola, L. P. di, Count**, 42: 101.
- Cetina, G. de**, 42: 101.
- Ceva, Tommaso**, 42: 101.
- Chadbourne, Paul Ansel**, 42: 101.
- Chadwick, John White**, 42: 101; 'A Prayer for Unity,' 41: 16882; 'The Making of Men,' 41: 16766; essays on W. E. H. Lecky and Theodore Parker, 22: 8929; 28: 11073-7. —
- Cahillé-Long, Charles**, 42: 101.
- 'Chain-Gang for the Galleys,' by Victor Hugo, 19: 7751-7.
- 'Chaldean MS., The,' 44: 67.
- Chalk, a piece of, as a great chapter of world history, 19: 7815.
- Chalkley, Thomas**, 42: 101.
- Challemel-Lacour, P. A.**, 42: 101.
- Chalmers, George**, 42: 101.
- Chalmers, Thomas**, 42: 101.
- Chamberlain, Basil H.**, 'Aino Folk-Tales,' 44: 242.
- Chamberlain, Nathan H.**, 42: 101; 'Samuel Sewall and the World He Lived In,' 45: 521.
- Chamberlin, Joseph Edgar**, 42: 101.
- Chambers, Charles Julius**, 42: 101.
- Chambers, Robert**, 42: 101; 'The Book of Days,' 44: 205.
- Chambers, Robert William**, 42: 102; 'Eily Considine,' 40: 16652.
- Chambers, William**, 42: 102.
- Chambray, G.**, 42: 102.
- Chamfort, S. R. N.**, 42: 102.
- Chamier, Frederick**, 42: 102.
- Chamisso, Adelbert von**, botanist, traveler, poet, editor, 9: 3503-5; his 'Peter Schlemihl,' one of the masterpieces of German literature, 3504; his songs set to music by Schumann, 3505.
- 'The Bargain,' 3506-12; 'From Woman's Love and Life,' 3512; biography, 42: 102; 'Peter Schlemihl,' 45: 436.
- Champfleury**, 42: 102; 'The Faience Violin,' 44: 92.
- Champier, Symphorien**, 42: 102.
- Champlin, James Tift**, 42: 102.
- Champlin, John Denison**, 42: 102.
- Champney, Mrs. Elizabeth**, 42: 103; 'How Persimmons Took Care ob der Baby,' 40: 16403.
- 'Chance Acquaintance, A,' by William Dean Howells, 44: 2.
- Chandler, Elizabeth Margaret**, 42: 103.
- Chaney, George Leonard**, 42: 103.
- Chanler, Mrs. Amélie Rives**. See **TROUBETSKOI**, 42: 103.
- Channing, William Ellery**, a foremost Unitarian preacher of his time, 9: 3513; strongly socialist and humanitarian, 3514.
- 'The Passion for Power,' 3514; 'The Causes of War,' 3516; 'Spiritual Freedom,' 3518-22; biography, 42: 103; 'A Poet's Hope,' 41: 16768; 'Sleepy Hollow,' 41: 16797.
- Channing, William Ellery**, 42: 103.
- Channing, William Henry**, 42: 103.
- Chanson de Roland**, 44: 64.
- 'Chapel, The,' by Uhland, 37: 15196.
- Chapelain, Jean**, 42: 103.
- Chapelle, C. E. L.**, 42: 103.
- Chapin, Edwin Hubbell**, 42: 103.
- 'Chaplain of the Fleet, The,' by Walter Besant and James Rice, 44: 236.

- Chaplin, Heman White,** 42: 103.
- Chaplin, Jeremiah,** 42: 103.
- Chapman, George,** an Elizabethan dramatist, poet, and translator, 9: 3523-6; comedies and tragedies, 3524; a thinker in his dramas, and an exquisite poet, 3525; his version of Homer, 3525-6.
- 'Ulysses and Nausicaa,' 3527-9; 'The Duke of Byron is Condemned to Death,' 3530; biography, 42: 103.
- Chapone, Hester,** 42: 103.
- Character drawing, in W. E. Norris's novel, 'Matrimony,' remarkably well done, 45: 530.
- 'Characteristics,' by Anthony Ashley Cooper, 45: 352.
- 'Character of a Happy Life,' by Sir Henry Wotton, 41: 16877.
- Charbonnel, Victor,** essays on Edmond Schérer and Paul Verlaine, 32: 12865; 38: 15313.
- 'Charicles,' by W. A. Becker, 44: 102.
- Charisi, J. ben S.,** 42: 103.
- Charity, systematic, as a moral outgrowth, W. E. H. Lecky on, 22: 8041.
- Charlemagne** employs Alcuin of York to found educational system in Germany, 1: 295-7.
- Charles II. of England, Macaulay on the character of, 24: 9406.
- 'Charles V. of Spain, The Abdication of,' by J. L. Motley, 26: 10380.
- 'Charles XII., History of,' by Voltaire, 45: 351.
- 'Charles Auchester,' by Elizabeth Sara Shepard, an admirable musical novel praised by Disraeli, and of special Jewish interest, 44: 135.
- Charles, Mrs. Elizabeth,** 'Chronicles of the Schönberg-Cotta Family,' 44: 146.
- 'Charles the Bold, History of,' by John Foster Kirk, 44: 114.
- 'Charlotte Temple,' by Susanna Haswell Rowson, 44: 132.
- Charras, J. B. A.,** 42: 104.
- Charrière, I. A. de,** 42: 104.
- Chartier, Alain,** 42: 104.
- Chase, Salmon Portland,** 42: 104.
- Chase, Thomas,** 42: 104.
- Chasles, Philarète,** 42: 104.
- 'Chastelard,' by Algernon Charles Swinburne, 44: 228.
- Châteaubriand, François René Auguste,** founder of the romantic school in French literature, 9: 3531-2; enormous success of his 'Genius of Christianity,' 3531; his 'Itinerary from Paris to Jerusalem,' 3532; his style, *id.*
- 'Christianity Vindicated,' 3533-6; 'Description of a Thunder-Storm in the Forest,' 3537; biography, 42: 104.
- 'Atala,' 44: 309; 'René,' 44: 310; 'Genius of Christianity,' 45: 343.
- Châteaubrun, J. B. V.,** 42: 104.
- Chatfield-Taylor, Hobart Chatfield,** 42: 104.
- 'Chatham, the Character of,' Henry Grattan on, 16: 6616.
- Chatrian, Alexandre.** See ERCKMANN-CHATRIAN, 42: 104.
- Chatterton, Thomas,** author of professedly antique poems, lyric, dramatic, and descriptive, and of a romance in which they were embodied, 9: 3539-43; high quality of some of his poems, 3542; he gave the new romantic method its first start, *id.*
- 'Final Chorus from Goddwyn,' 3543; 'The Farewell of Sir Charles Baldwin to His Wife,' 3544; 'Mynstrelles Songe,' 3545; 'An Excellent Balade of Charitie,' 3547; 'The Resignation,' 3549; biography, 42: 104.
- Chaucer, Geoffrey,** early English poet, T. R. Lounsbury on, 9: 3551-64; at the head of English literature proper, 3551; stood as first, 3552; personal life, 3553; elected to Parliament, 3554; many false details reported, 3555; as writer left a large body of varied verse, 3556; his own list of his writings, 3557; began as a translator, 3559; measures first used by him, 3560; 'The Canterbury Tales,' 3561; only twenty-four tales out of one hundred and twenty planned for, 3562; his style, 3563.
- 'Prologue to the Canterbury Tales,' 3564-72; 'The Temples of Venus, Mars, and Diana,' 3572-6; 'The Passing of the Fairies,' 3577; 'The Pardonner's Tale,' 3577-83; 'The Nun's Priest's Tale,' 3584-99; 'Truth,' 3600; biography, 42: 104.
- 'The Student's Chaucer,' edited by Walter W. Skeat, 44: 39; 'Studies in Chaucer: His Life and Writings,' by Thomas R. Lounsbury, 44: 38.
- Chaulieu, G. A. de,** 42: 105.
- Chaussard, P. J. B.,** 42: 105.
- Chauveau, P. J. O.,** 42: 105.
- Cheever, George Barrell,** 42: 105.
- Cheever, Henry Theodore,** 42: 105.
- Chemical action explained by Faraday as electrically caused, 44: 128.
- Chemistry regarded as Devil-work, 44: 39.
- 'Chemistry, The New,' by Professor J. P. Cooke 44: 247.
- Chemnitz, M. F.,** 42: 105.
- Chemnitzer, I. I.,** 42: 105.
- Cheney, Mrs. Ednah D.,** 42: 105; 'The Larger Prayer,' 41: 16767.
- Cheney, John Vance,** 42: 105; 'A Saint of Yore,' 40: 16664; 'Evening Song,' 40: 16503.
- Cheney, Theseus Apoleon,** 42: 105.
- Chénier, André,** French poet, Katharine Hillard on, 9: 3601-6; style of his poems, 3603; perished in the Reign of Terror, 3604-5.
- 'The Young Captive,' 3606; 'Ode,' 3608; biography, 42: 105; the one true poet of France in the 18th century, 22: 8801.
- Chénier, Marie Joseph de,** author of 'Partant pour la Syrie,' 42: 105.
- Cheraskoff, M. M.,** 42: 106.
- Cherbuliez, Victor,** a clever writer on politics, 9: 3600; his novels his best work, 3610; 'The Silent Duel,' 3611-6; 'Samuel Brohl Gives up the Play,' 3617-24; biography, 42: 106.
- 'Jean Teterol's Idea,' 44: 181; 'Samuel Brohl and Company,' 44: 322; 'The Revenge of Joseph Noirel,' 45: 472.

- Cherville, G. G., Marquis de**, 42: 106.
Chesebro, Caroline, 42: 106; 'The Foe in the Household,' 44: 282.
Chesney, Charles Cornwallis, 'The Battle of Dorking,' 44: 258.
Chesterfield, Lord, an English courtier under George II.; his letters to his son, 9: 3625.
 'From Letter to His Son,' 3626-7; 'The Choice of a Vocation,' 3628; biography, 42: 106.
Chettle, Henry, 42: 106.
 'Chevalier d'Auriac, The,' by S. Leavett Yeats, 44: 148.
 'Chevalier of Pensieri-Vani, The,' by Henry B. Fuller, 44: 149.
Chézy, A. L. de, 42: 106.
Chézy, H. C. von, 42: 106.
Chézy, Wilhelm von, 42: 106.
Chiabrera, Gabriello, 42: 106.
Chiarini, Giuseppe, 42: 106.
Chiavacci, Vincenz, 42: 107.
 Chicago life, H. B. Fuller depicts, in his satire 'The Cliff-Dwellers,' 44: 198; and in his comedy effort 'With the Procession,' 45: 552.
Chichester, Bishop, 'Sleep on, My Love,' 41: 16800.
 'Chien d'Or, The,' by William Kirby, 44: 148.
Child, Francis James, 42: 107; 'Ballads, English and Scottish Popular,' 44: 299.
Child, Lydia Maria, 42: 107; 'The Cloister,' 41: 16828.
 'Child of the Ball, The,' by Pedro Antonio de Alarcón, 44: 221.
 'Child of the Jago, A,' by Arthur Morrison, 44: 151.
 'Children of the World,' 44: 172; a powerful purpose novel, by Paul Heyse, 18: 7334.
 'Children of Gibeon,' by Walter Besant, 44: 149.
 'Children of the Abbey, The,' by Regina Marie Roche, 44: 33.
 'Children of the Ghetto,' a sympathetic and masterly Jewish novel, by I. Zangwill, 44: 149.
 'Children of the Soil,' by Henryk Sienkiewicz, 44: 146.
 'Children of the Lord's Supper,' Esaias Tegnér's poem, in English by Longfellow, 36: 14565.
 'Childe Maurice,' 3: 1340.
 'Childhood in Ancient Life,' J. P. Mahaffy on, 24: 9571.
 'Children, Greek Songs of,' 37: 15178.
 — Seneca's love of, almost un-Roman, 33: 13122.
 — Shakespeare for, in 'Tales from Shakespeare,' by Charles and Mary Lamb, 45: 450.
 — Jeremy Taylor's view of, 36: 14553.
 — Jean Ingelow's love of, expressed in 'Mopsa the Fairy,' and other tales, 20: 7069.
- Children, Amiel on the condition of all authority over, 2: 483.
 — 'The Cry of the,' by Mrs. Browning, 6: 2535.
 — Poetry of interest to, by Eugene Field, 14: 5687.
 — Marryat's 'Masterman Ready,' and 'Settlers in Canada,' written for boys, 24: 9739.
 — The teaching of virtue to, Plutarch on, 29: 11646; on schoolmasters, 11648; on mothers and nurses, 11649.
 — Swinburne on 'Of Such Is the Kingdom of Heaven,' and on 'If There Were None,' 36: 14320; also 'A Child's Future,' 14321.
 'Child Songs,' by J. G. Whittier, 39: 15942.
 'Child at the Brook-Side, The,' from N. Hawthorne's 'Scarlet Letter,' 18: 7068.
 'Childhood, A Happy,' by D'Azeglio, 3: 1131.
 'Child-Life, Stories of,' by Ouida, 44: 179.
 Child and school life in Turin, Italy, a book of, 44: 77.
 'Child, The Right of the,' by Froebel, 15: 6027.
 'Child-Life,' by Anatole France, 15: 5915-8.
Childs, George William, 42: 107.
Chiles, Mrs. Mary Eliza, 42: 107.
Chillingworth, William, 42: 107.
China, The Literature of, Robert K. Douglas on, 9: 3629-42; the 'Yi King,' or Book of Changes, the oldest, 3629; the 'Shih King,' or Book of Odes, 3631-3; the 'Shu King,' or Book of History, 3633; 'The Spring and Autumn Annals,' *id.*; the 'Book of Rites,' 3634; the 'Four Books,' 3635; Mencius, 3636; the 'Taoté King' of Laotzú, 3637; later literature, 3638; historical works, 3638-9; poetry, 3639; Buddhism in China, 3640; gigantic encyclopædia, 3641; novels and plays, 3642; 'Selected Maxims,' 3643-8.
 China for sixty years past, by a writer of the highest authority, 45: 374.
 China, sacred books of, published in 'Sacred Books of the East' (6 vols.), 45: 419.
 'Chinese Letters,' by Oliver Goldsmith, 44: 242.
 Chinese life, a treasury of information about, in Doolittle's 'Social Life of the Chinese,' 45: 437.
 'Chips from a German Workshop,' by F. Max Müller, 44: 126.
Chittenden, Lucius Eugene, 42: 107.
 Chivalry, the best of the romances of, in Lobeira's 'Amadis of Gaul,' 45: 340.
 Chivalry, 'Palmerin of England,' a romance of, second in merit only to 'Amadis of Gaul,' 45: 435.
 Chivalry, one of the best romances of, in Johnson's 'Seven Champions of Christendom,' 44: 292.
 Chivalry (King Arthur, Mabinogion, and other tales of), an introduction to, by Thomas Bulfinch and E. E. Hale, 45: 475.
 Chivalry, Spenser's 'Faery Queen' treats the manners and customs of, 45: 345.
Chivers, Thomas Holley, 42: 107.
Chmelnikij, N. I., 42: 107.

- Chmielovski, Peter**, 42: 107.
- Choate, Rufus**, American lawyer and orator, Albert Stickney on, 9: 3649-56; an advocate of the highest distinction, 3649; political life, 3654.
- ‘The Puritan in Secular and Religious Life,’ 3657; ‘The New-Englander’s Character,’ 3660; ‘Of the American Bar,’ 3661; ‘Daniel Webster,’ 3663; biography, 42: 107.
- Chodzko, Alexander**, 42: 107.
- Chodzko, Ignacy**, 42: 107.
- ‘Choice of Books, The,’ by Frederic Harrison, 44: 127.
- ‘Choir Invisible, The,’ by James Lane Allen, 44: 143.
- ‘Choir Invisible, The,’ George Eliot’s poetic confession of faith, 13: 5419.
- Cholmondeley, Mary**, ‘Diana Tempest,’ 44: 286; ‘The Danvers Jewels’ and ‘Sir Charles Danvers,’ 44: 202.
- Chomjakoff, A. S.**, 42: 107.
- ‘Chopin,’ by Emma A. Lazarus, 41: 16772.
- Chorley, Henry Fothergill**, 42: 108; ‘The Brave Old Oak,’ 40: 16414.
- Chortatzis, Georgios**, 42: 108.
- ‘Chouans, The,’ by Balzac, 44: 182.
- Chrétien de Troyes**, 42: 108.
- Christen, Ada**, 42: 108.
- Christ portrayed as a man in ‘Ecce Homo,’ 45: 360.
- Christ, Life of, Professor Jowett’s idea of what it should be, 45: 449.
- ‘Christian, The,’ by Hall Caine, 44: 150.
- Christianity, Amiel on original, 2: 491.
- Christianity, its genius disclosed by Christ, H. W. Beecher on, 4: 1725-37; tested, not by creeds but by conduct, 1731.
- Christianity, Edmond Schérer’s new departure conception of, 32: 12865.
- ‘Christianity, The Meaning of,’ by Hegel, 18: 7177.
- Christianity, preparation for, in the teaching of Socrates, 35: 14112; in the philosophy of Plato, 14113; in Aristotle’s exalted theory of man’s moral object, 14114; in Stoicism, 14114-5; in Epicureanism to some extent, 14115-6; in Roman unity of empire over the nations, 14117; and in the practical turn of the Roman mind, 14118.
- Christianity as an evolution from Judaism, the story of, by Prof. C. H. Toy, 45: 455.
- Christianity as commonly understood rejected by Robert Elsmere, 45: 459.
- ‘Christianity and Islam, the Bible and the Koran,’ by Rev. W. R. W. Stephens, 44: 203.
- ‘Christianity in China, Tartary, and Thibet,’ by the Abbé Huc.
- Christians, Pliny’s letter on, to the Emperor Trajan, 29: 11598; Nero’s accusation of, by Tacitus, 36: 14386.
- Christiansen, Arne Einar**, 42: 108.
- ‘Christian Woman, A,’ by Emilia Pardo-Bazán, 44: 222.
- ‘Christie Johnstone,’ by Charles Reade, 44: 283.
- ‘Christmas Carol,’ by Dickens, 11: 4631.
- ‘Christmas Carol, A,’ by George Wither, 39: 16127.
- ‘Christmas Hymn,’ by Nahum Tate, 41: 16873.
- ‘Christmas Night in the Quarters,’ by Irwin Russell, 41: 16691.
- Christopoulos, Athanasios**, 42: 108.
- ‘Chronicles of Clovernook, The,’ by Douglas Jerrold, 44: 135.
- ‘Chronicles of Froissart, The,’ 44: 85; 15: 6039-41.
- ‘Chronicles of the Schönberg-Cotta Family,’ by Mrs. Elizabeth Charles, 44: 146.
- ‘Chrysalis; or, The Adventures of a Guinea,’ by Charles Johnstone, 45: 374.
- ‘Chrysalis of a Bookworm, The,’ by Maurice Francis Egan, 41: 16776.
- Chrysander, Friedrich**, 42: 108.
- Chrysippus**, 42: 108.
- Chrysoloras, Manuel**, 42: 108.
- Chrysostom, St. John**, Greek Church Father and orator, John Malone on, 9: 3665.
- ‘That Real Wealth Is from Within,’ 3666; ‘On Encouragement During Adversity,’ 3669-72; ‘Concerning the Statutes,’ 3673; biography, 42: 108.
- Church, Alfred J.**, ‘The Story of Carthage,’ 45: 549.
- Church, Mrs. Ella Rodman**, 42: 108.
- Church, Francis Pharcellus**, 42: 109.
- Church, William Conant**, 42: 109.
- Churchill, Charles**, 42: 109.
- Chwostoff, D. I., Count**, 42: 109.
- Ciampi, Ignazio**, 42: 109.
- Ciampoli, Domenico**, 42: 109.
- Cibber, Colley**, 42: 109.
- Cicci, Maria Luigia**, 42: 109.
- Cicero, Marcus Tullius**, Roman statesman and orator, Wm. C. Lawton on, 9: 3675-87; the times into which his life fell, 3675; orations for Roscius and against Verres, 3676; plea in support of Pompey, *id.*; wins consulship, 3677; height of success, 3678; antagonism of Cæsar, *id.*; sides with Pompey in the Civil War, 3679; goes over to Cæsar’s side, *id.*; last two years of his life, 3680; his oratory, 3681; works on oratory, 3682; his letters our chief source for the history of the epoch, 3683; philosophy—various work on, 3684-5; style, 3686.
- ‘Of the Offices of Literature and Poetry,’ 3687-91; ‘Honors Proposed for the Dead Statesman Sulpicius,’ 3602; ‘Old Friends Better than New,’ 3693; ‘Honored Old Age,’ 3604; ‘Death is Welcome to the Old,’ 3605; ‘Great Orators and Their Training,’ 3606; ‘Cicero to Tiro,’ 3700; ‘Cicero to Atticus,’ *id.*; ‘Sulpicius Consoles Cicero after His Daughter Tullia’s Death,’ 3701; ‘Cicero’s Reply to Sulpicius,’ 3704; ‘A Homesick Exile,’ 3706; ‘Cicero’s Vacillation in the Civil War,’ 3707; ‘Cicero’s Correspondents,’

- 3711-6; 'The Dream of Scipio,' 3717-24; biography, 42: 109.
- 'On the Reply of the Aruspices,' 44: 335; 'Brutus; or, A Dialogue Concerning Illustrious Orators,' 45: 366.
- 'Cicero, Marcus Tullius, The Life of,' by William Forsyth, 45: 367; Montaigne on, 26: 10245.
- 'Ciceron and His Friends,' by Gaston Boissier, 45: 512.
- Ciconi, Teobaldo**, 42: 109.
- Cid, The**, Spanish hero, historical and legendary, Charles Sprague Smith on, 9: 3725-33; the historical Cid, Ruy Diaz, 3725; appears first as a soldier, 3726; career as a crusading cavalier, 3727-8; his death and character, 3729; 'The Poem of My Cid,' 3730; mingled history and legend, *id.*; a second poem dealing with the story, 3731-2; later literary treatment of the story, 3732.
- 'From the Poem of My Cid,' 3733-6.
- Cieco da Ferrara**, 42: 109.
- Cienfuegos, N. A. de**, 42: 110.
- 'Cinderella,' a fairy tale explained, 44: 50.
- 'Cinderella,' by Dora Read Goodale, 41: 16726.
- Cinna, C. Helvius**, 42: 110.
- Cino da Pistoja**, 42: 110.
- 'Cinq-Mars,' by Alfred de Vigny, 44: 218.
- 'Cinque Port, A,' by John Davidson, 40: 16437.
- Cintio or Cinzio**. See **GIRALDI**, 42: 110.
- 'Circe,' by Augusta Webster, 40: 16638.
- 'Circles,' by R. W. Emerson, 13: 5445.
- 'Circuit Preacher, The,' by George Alfred Townsend, 41: 16887.
- 'Cities of Northern and Central Italy,' by Augustus J. C. Hare, 44: 164.
- 'Cities of the Plain,' by Victor Hugo, 19: 7725.
- 'Citizen of Cosmopolis, A,' by Elizabeth Pullein, 40: 16480.
- 'Citoyenne Jacqueline,' by Sarah Tytler, 44: 162.
- 'City of God, The,' by St. Augustine, 44: 129.
- 'City of the Plague, The,' by John Wilson, 39: 16033.
- 'Civilization, An Introduction to the History of,' by Henry Thomas Buckle, 45: 460.
- Civilization, history of, in France, 30: 12042.
- 'Civilization in Europe,' by François P. G. Guizot, 44: 174; 17: 6774.
- Civilization, man's social condition the controlling factor of, 44: 177.
- Civilization, the dawn of, in Babylonia, Egypt, and Syria, 45: 343.
- 'Civil War,' by Charles Dawson Shanly, 40: 16565.
- Cladel, Léon**, 42: 110.
- Clafin, Mary Bucklin**, 42: 110.
- Clairmonte, Mrs.** See **EGERTON, GEORGE**, 42: 110.
- Clairville, Louis François**, 42: 110.
- Clapp, Edward Bull**, essay on Plutarch, 29: 11601.
- 'Clara Vaughan,' by Richard Doddridge Blackmore, 44: 215.
- Clare, John**, 42: 110.
- Clarendon, Earl of**, English statesman and historian, 9: 3737-8; Macaulay on his character, 3737; his 'History of the Rebellion,' and other works, 3738; 'The Character of Lord Falkland,' 3738-44; biography, 42: 110.
- Claretie, Jules**, 42: 110; 'The Crime of the Boulevard,' 44: 251.
- 'Clarissa Furiosa,' by W. E. Norris, 44: 214.
- 'Clarissa Harlowe,' by Samuel Richardson, 44: 42.
- Clark, Alexander**, 42: 110.
- Clark, Charles Heber**, 42: 110.
- Clark, George Hunt**, 42: 110.
- Clark, Henry James**, 42: 110.
- Clark, James Gowdy**, 42: 111.
- Clark, Lewis Gaylord**, 42: 111.
- Clark, Willis Gaylord**, 42: 111.
- Clarke, Charles Cowden**, 42: 111.
- Clarke, Ednah Proctor**, 'An Opal,' 40: 16606.
- Clarke, Edward Daniel**, 42: 111.
- Clarke, Hyde**, 42: 111.
- Clarke, James Freeman**, 42: 111; 'Hymn and Prayer,' 41: 16870.
- Clarke, Marcus A. H.**, an English novelist in Australia—an Australian Bret Harte, 9: 3745.
- 'How a Penal System can Work,' 3746; 'The Valley of the Shadow of Death,' 3749-55; biography, 42: 111; 'His Natural Life,' 44: 153.
- Clarke, Mary Bayard**, 42: 111.
- Clarke, Mary Cowden**, 42: 111.
- Clarke, McDonald**, 42: 111.
- Clarke, Rebecca Sophia**, 42: 111.
- Clarke, Richard H.**, 42: 111.
- Clarke, Samuel**, 42: 112.
- Clason, Isaac Starr**, 42: 112.
- Classic, the, in literature, Pater on, 28: 11167.
- 'Classical Greek Poetry,' by Professor R. C. Jebb, 44: 189.
- Claudianus, Claudius**, 42: 112.
- Claudius, Matthias**, a German author of songs, romances, fables, poems, and letters, 9: 3756; at Wandsbeck published his *Messenger*, a weekly periodical of wide note, 3757.
- 'Speculations on New Year's Day,' 3757; 'Rhine Wine,' 3758; 'Winter,' 3759; 'Night Song,' 3760; biography, 42: 112.
- Clauen, H.**, 42: 112.
- 'Claverings, The,' by Anthony Trollope, 44: 198.
- Clavijero**, his history of ancient inhabitants of Mexico, 22: 8909.
- Clavijo y Fajardo, J.**, 42: 112.
- Clay, Cassius Marcellus**, 42: 112.
- Clay, Henry**, American statesman and orator, John R. Procter on, 9: 3761-73; R. C. Winthrop on his oratory, 3761; six times elected Speaker in Congress, *id.*; Secretary of State, 3762; leadership in war of 1812, 3763; the treaty at close of the war secured without

- concessions, 3763-5; carried the compromise admitting Missouri to the Union, 3766; his successful championship of the system favoring internal improvements, 3767; his foremost position as an agent in freeing the South American states from Spanish oppression, 3768; his agency in passing the "American System" tariff law of 1824, *id.*; Secretary of State, 3769; a favorer of extinction rather than extension of slavery, 3769-71; support of the compromise of 1850, 3771-2; personal characteristic, 3773.
- 'Public Spirit in Politics,' 3774; 'On the Greek Struggle for Independence,' *id.*; 'South-American Independence as Related to the United States,' 3775; 'From the Valedictory to the Senate, Delivered in 1842,' 3776; 'From the Lexington Speech on Retirement to Private Life,' 3779-83; biography, 42: 112.
- Carl Schurz on, 33: 12978 (as citizen), 12984 (as statesman), 12989 (compared with Jackson); Daniel Webster's failure to take from him the leadership of the Whig party, 38: 15730; his "American System" of Protection argued against by Daniel Webster, in 1824, 38: 15728; his compromise policy opposed by Webster, 38: 15729; compromise the vital feature of his statesmanship, 38: 15733.
- Cleanthes**, a Greek Stoic philosopher, successor to Zeno, the founder of the system, 9: 3784; his 'Hymn to Zeus,' 3784-6; biography, 42: 112.
- 'Clélie,' by Mademoiselle de Scudéri, 44: 311.
- Clemens, Jeremiah**, 42: 112.
- Clemens, Samuel L.** (Mark Twain), American humorist, 9: 3787-9; early life, 3787; 'The Innocents Abroad,' and other popular humorous books, 3788; his imaginary 'Personal Recollections of Joan of Arc,' 3789.
- 'The Child of Calamity,' 3789-93; 'A Steamboat Landing at a Small Town,' 3794; 'The High River,' 3795-801; 'An Enchanting River Scene,' 3801; 'The Lightning Pilot,' 3803; 'An Expedition Against Agres,' 3806-12; 'The True Prince and the Feigned One,' 3813-20; biography, 42: 112.
- 'The Innocents Abroad,' 44: 271; 'Roughing It,' 44: 36; 'The Adventures of Huckleberry Finn,' 44: 281.
- Clemmer, Mrs. Mary.** See **Hudson, Mrs. Mary (Clemmer) (Ames)**, 42: 112.
- 'Cleon, The Rise of,' by George Grote, 17: 6758.
- Cleopatra (and Antony)**, Plutarch on, 29: 11633.
- 'Cleopatra,' by H. Rider Haggard, the most ambitious of his romances, 44: 214.
- Clesse, Antoine**, 42: 112.
- Cleveland, Aaron**, 42: 113.
- Cleveland, John**, 'To the Memory of Ben Jonson,' 41: 16776.
- Cleveland, Rose Elizabeth**, 42: 113.
- 'Cliff-Dwellers, The,' by Henry B. Fuller, 44: 198.
- Climate, the English, Horace Walpole on, 38: 15577.
- Climate, Voltaire on its influence upon man, 38: 15474.
- Clinch, Charles Powell**, 42: 113.
- Clinton, De Witt**, 42: 113.
- Clive, Mrs. Caroline (Wigley)**, 'Paul Ferrol,' 44: 270.
- 'Clockmaker, The: Sayings and Doings of Samuel Slick of Slickville,' by Thomas Chandler Haliburton, 44: 14.
- Clodd, Edward**, 'The Story of Creation: A Plain Account of Evolution,' 44: 97.
- 'Cloister and the Hearth, The,' by Charles Reade, 44: 106.
- 'Cloister, The,' by Lydia Maria Child, 41: 16828.
- 'Closing Doors, The,' by Fiona Macleod, 40: 16446.
- 'Clouds, The,' by Aristophanes, 44: 119.
- Clough, Arthur Hugh**, English poet, Charles Eliot Norton on, 9: 3821-8; a poet of the new mood, 3821; his education, 3822; new ideas at Oxford, 3823; gave up tutorship to be honest, 3824; poems of rare thought, 3825; three new poems, 3826; a year in America, 3827; seven years in England, and death, *id.*; Matthew Arnold's lament, 3828.
- 'There Is no God,' 3829; 'The Latest Decalogue,' 3830; 'To the Unknown God,' *id.*; 'Easter Day,' 3831-5; 'It Fortifies My Soul to Know,' 3835; 'Say Not, the Struggle Naught Availeth,' *id.*; '(Come Back,' 3836; 'As Ships Beccalmed,' 3837; 'The Unknown Course,' 3838; 'The Gondola,' *id.*; '(The Poet's Place in Life,' 3839; 'On Keeping Within One's Proper Sphere,' 3840-2; biography, 42: 113.
- 'Clown's Song, The,' author unknown, 41: 16720.
- Clymer, Ella Dietz**, 42: 113.
- 'Clytie,' by Annie Fields, 41: 17016.
- Coan, Titus**, 42: 113.
- Coan, Titus Munson**, 42: 113.
- Coates, Florence Earle**, 42: 113; 'Combatants,' 41: 16736; 'Conscience,' 16902; 'If Love Were Not,' 16629.
- Cobb, Joseph Beckham**, 42: 113.
- Cobb, Sylvanus**, 42: 113; 'The Gun-Maker of Moscow,' 44: 34.
- Cobbe, Frances Power**, 42: 113; 'Studies New and Old in Ethical and Social Subjects,' 44: 76.
- Cobbett, William**, 42: 113.
- Cobden, Richard**, 42: 113.
- Cobden, his school the first to carry out Adam Smith's free trade views, 45: 511.
- Cockton, Henry**, 'Valentine Vox, the Ventriloquist,' 45: 488.
- Codemo, Luigia**, 42: 114.
- 'Codex Argenteus,' by Ulfilas, 44: 129.
- Codman, John**, 42: 114.
- 'Cœlebs in Search of a Wife,' by Hannah More, 44: 45.
- 'Cœur d'Alene,' by Mary Hallock Foote, 44: 279.

- Coffin, Charles Carleton**, 42: 114.
Coffin, Robert Barry, 42: 114; 'Ships at Sea,' 40: 16406.
Coffin, Robert Stevenson, 42: 114.
Coggeshall, William Turner, 42: 114.
Cohn, Adolphe, essays on Bossuet, Brunetière, Hugo, Thiers, and Voltaire, 5: 2209; 6: 2603; 19: 7751; 37: 14821; 38: 15449.
'Colin Clout,' by John Skelton, 45: 363.
Colardeau, Charles Pierre, 42: 114.
Colban, Adolphine Marie, 42: 114.
Colenso, John William, 42: 114.
Coleridge, Hartley, 42: 114; 'If I have Sinned,' 41: 16907.
Coleridge, Samuel Taylor, English poet—George E. Woodberry on, 9: 3843-53; leading external events of his life, 3843; his poetic genius, 3844; a mind immensely receptive and intensely active, 3845; radical social scheme, 3846; most excitable temperament, 3847; twofold sensitiveness to nature, 3848; shallow character of his poems of nature, and those of man, 3848-9; high genius only in 'The Ancient Mariner,' 'Christabel,' and 'Kubla Khan,' 3849-52.
'Kubla Khan,' 3853; 'The Albatross,' 3855; 'The Real and Imaginary,' 3857; 'Dejection: An Ode,' 3858; 'The Three Treasures,' 3861; 'To a Gentleman,' 3862; 'Ode to Georgina, Duchess of Devonshire,' 3865; 'The Pains of Sleep,' 3867; 'Song by Glycine,' 3868; 'Youth and Age,' 3869; 'Phantom or Fact,' 3870; biography, 42: 114.
'Aids to Reflection,' 44: 329; 'The Rime of the Ancient Mariner,' 44: 68; 'A Narrative of the Events of His Life,' by James Dyke Campbell, 44: 81.
Coleridge, Sara, an English poet, of notable inherited genius, 42: 115.
Coles, Abraham, 42: 115.
Colet, John, as one of "the Oxford Reformers," 45: 454.
Colet, Louise Revoil, 42: 115.
Collé, Charles, 42: 115.
'Collegians, The,' by Gerald Griffin, 45: 450.
Collet, J. C., 42: 115.
Colletet, Guillaume, 42: 115.
Collier, Mrs. Ada, 42: 115.
Collier, Jeremy, an eloquent English churchman whose 'Short View of the Profaneness and Immorality of the English Stage' arrested and overthrew the drama of the later Stuart period, 10: 3946.
Collier, John Payne, 42: 115.
Collier, Robert Laird, 42: 115.
Collin, Heinrich Joseph von, 42: 115.
Collin d'Harleville, J. F., 42: 115.
Collins, F. Howard, essay on Herbert Spencer, 35: 13707.
Collins, John, 42: 115.
Collins, Mortimer, 42: 115.
Collins, William, English poet, 9: 3871-2; 'Odds, Descriptive and Allegorical,' his most characteristic work, 3871.
'How Sleep the Brave,' 3872; 'The Passions,' 3873-5; 'To Evening,' 3876; 'Ode on the Death of Thomson,' 3877; biography, 42: 115.
Collins, William Wilkie, English novelist, 9: 3879-81; more successful in telling a story than in depicting character, 3879; invited by Dickens to write for Household Words; several purpose novels, 3880; 'The Moonstone' and 'The Woman in White' his masterpieces, 3881.
'The Sleep-Walking,' 3882-94; 'Count Fosco,' 3894-900; biography, 42: 116.
'The Moonstone,' 44: 52; 'The Woman in White,' 44: 321; 'Armadale,' 44: 321; 'Antonina,' 45: 370.
'Colloquies of Erasmus, The,' 44: 126.
Collyer, Robert, 42: 116.
Colman, George, English dramatist, 10: 3901; his first plays, *id.*; 'The Clandestine Marriage,' made jointly with Garrick, *id.*
'The Eavesdropping,' 3902; biography, 42: 116.
Colman, George, 42: 116.
'Colomba,' by Prosper Mérimée, 44: 174.
Colombi, Marchioness, 42: 116.
'Colonel Enderby's Wife,' by 'Lucas Malet,' 44: 232.
'Colonel Newcome's Death,' 36: 14708.
'Colonel's Daughter, The,' by Captain Charles King, 44: 283.
'Colonel's Opera Cloak, The,' by Mrs. Christine Chaplin Brush, 44: 150.
Colonna, Vittoria, 42: 116.
Colorado mining camps life depicted in novels, 44: 279; 45: 536.
'Coloration of Flowers,' by Grant Allen, 1: 400.
Colton, Walter, 42: 116.
'Columbus, Christopher,' by Washington Irving, 44: 165.
Columbus, his character and career particularly celebrated by Prescott, 44: 98.
Columbus, his work and honors second to those of Prince Henry of Portugal, 45: 426.
'Columbus, Life of,' by Sir Arthur Helps, 45: 558.
Columella, L. J. M., 42: 116; 'On Agriculture,' 44: 158.
Colvin, Sidney, 42: 116.
'Combatants,' by Florence Earle Coates, 41: 16736.
Combe, George, 42: 116.
Combe, William, 42: 116; 'The Three Tours of Dr. Syntax,' 44: 71.
'Come Back, Dear Days,' by Louise Chandler Moulton, 41: 16817.
'Come, Holy Spirit, Heavenly Dove,' by Watts, 38: 15721.
'Comedy of Errors, The,' a play of Shakespeare of irresistibly laughable plot, 45: 382.
Comedy, Roman, means so far as extant works are concerned, Plautus and Terence, 36: 14644; founded on Greek models, not the Attic of Aristophanes, but the later new Attic, *id.*

- Comedy, the earliest produced in England (1541-56), 44: 124; the earliest acted at an English university, 'Gammer Gurton's Needle,' 44: 124.
- Comegys, Benjamin Bartis**, 42: 116.
- Comenius, Johann Amos**, Slavic educational reformer, B. A. Hinsdale on, 10: 3909-13; began as a Moravian teacher, 3909; made famous by his 'The Gate of Tongues Unlocked,' 3910; made bishop, and visited England, Sweden, and Hungary, *id.*; published his whole works, *id.*; criticisms on the teaching of languages, 3911; sought to have nature studied, *id.*; his best-known books, 3912; dreams of a Pansophic school of all knowledge, *id.*
- 'Author's Preface to the *Orbis Pictus*', 3914; 'School of Infancy,' 3918-22; biography, 42: 116.
- 'Come Ye Disconsolate,' by Thomas Moore, 41: 16869.
- 'Comforter, The,' by Annie Fields, 41: 16843.
- Comets, history of the doctrine of, by Andrew D. White, 39: 15853.
- Comic opera, invented by John Gay, author of 'The Beggar's Opera,' 15: 6237-9.
- Comines, Philippe de**, the last in date among the great French chroniclers, 10: 3923-5; in the service of the Duke of Burgundy (1464-72), 3924; in the service of King Louis XI. (1473-83), *id.*; his chronicle written 1488-93, *id.*; covers the years 1464-83, *id.*
- 'The Virtues and Vices of King Louis,' 3925; 'The Virtues of the Duke of Burgundy and the Time of His House's Prosperity,' 3927; 'The Last Days of Louis XI,' 3929; 'Character of Louis XI,' 3932-4; biography, 42: 117.
- 'Coming Race, The,' by Edward Bulwer-Lytton, 44: 279.
- 'Commentaries on American Law,' by James Kent, 44: 206.
- 'Commentaries on the Laws of England,' by Sir William Blackstone, 44: 206.
- 'Commentaries,' by Pius II., 44: 130.
- Commodianus**, 42: 117.
- 'Commodore's Daughters, The,' Jonas Lie, 44: 109.
- Communism and Christianity, in Mrs. Linton's 'Joshua Davidson,' 44: 288.
- Comnena, Princess Anna**, 42: 117; her 'Alexiad,' 44: 193.
- 'Compensation,' by R. W. Emerson, 13: 5441.
- 'Competition,' J. S. Mill on, 25: 10017.
- 'Complete Angler, The; or, Contemplative Man's Recreation,' Izaak Walton and Charles Cotton, 44: 72.
- 'Composed Upon Westminster Bridge,' by Wm. Wordsworth, 39: 16214.
- Compromises, the, in history of United States, 9: 3766, 3771.
- Comte, Auguste**, author of two conflicting schemes of Positivism, a broadly liberal ('Philosophy,) and a narrowly dogmatic ('Polity,) 10: 3935-8; sought reconstruction in both politics and philosophy, 3935; attempted a new system of sociology, 3935-6; second period of intellectual production (1828-48), 3936; adhesion of John Stuart Mill and M. Littré, *id.*; construction of scheme of culture and custom, 3937; method and foundation, *id.*; distinctive characteristic of Positivism, 3938.
- 'The Evolution of Belief,' 3938; 'The Study of Law Substituted for that of Causes,' 3940; 'Subjection of Self-Love to Social Love,' 3941; 'The Cultus of Humanity,' 3942; 'The Domination of the Dead,' 3943; 'The Worship of Woman,' *id.*; biography, 42: 117.
- Conant, Thomas Jefferson**, 42: 117.
- 'Concord Hymn,' by R. W. Emerson, 13: 5465.
- 'Concord Ode,' by R. W. Emerson, 13: 5465.
- Condillac, É. B.**, 42: 117.
- Condorcet, M. J.**, 42: 117; John Morley on, 26: 10330.
- Cone, Helen Gray**, 42: 117; 'Ellen Terry's Beatrice,' 40: 16494; 'Narcissus in Camden,' 41: 16685; 'A Radical,' 41: 16731; 'To-Day,' 41: 16736.
- 'Confessio Amantis,' by John Gower, opinions of it by Taine, Lowell, and Morley, 16: 6581-3.
- 'Confessions,' by Jean Jacques Rousseau, 44: 78.
- 'Confessions of an English Opium-Eater,' by Thomas De Quincey, 44: 78.
- 'Confessions of St. Augustine, The,' 44: 78.
- 'Conflict between Religion and Science, History of the,' by Dr. J. W. Draper, 44: 247.
- 'Conflict of Ages, The; or, The Great Debate of Moral Relations of God and Man,' by Rev. Edward Beecher, 44: 247.
- Confucius**, 42: 117; the writings of, as the Bible of the Chinese, 45: 419.
- Congdon, Charles Taber**, 42: 117.
- Congreve, William**, the most brilliant English dramatist of the later Stuart period, 10: 3945-7; witty and eloquent dialogue, 3945; extraordinary success of his 'Love for Love,' 3946; 'The Mourning Bride,' another, *id.*; sweeping stage reform begun through Jeremy Collier's crusade against indecency, *id.*; Congreve's finest comedy a stage failure, 3947.
- 'Mrs. Foresight and Mrs. Frail Come to an Understanding,' 3948; 'Angelica's Proposal,' 3950; 'Almeria in the Mausoleum,' 3954; biography, 42: 117; 'The Mourning Bride,' 44: 120.
- 'Coningsby,' by Benjamin Disraeli, 44: 139.
- 'Connecticut Yankee in King Arthur's Court, A,' by Mark Twain, 45: 550.
- Connelly, Mrs. Celia**, 42: 118.
- 'Conquest, A,' by Walter Herries Pollock, 40: 16661.
- Conrad, Georg**, 42: 118.
- Conrad, Joseph**, 'Almayer's Folly,' 44: 320.
- Conrad, Michael Georg**, 42: 118.
- Conrad, Robert Taylor**, 42: 118.
- Conradi, Hermann**, 42: 118.

- (Conrad von Würzburg, Song of,) 38: 15600.
 'Conscience and Remorse,' by Paul Lawrence Dunbar, 41: 16902.
 'Conscience,' by Florence Earle Coates, 41: 16902.
- Conscience, Henri**, a Flemish or Belgian author, William Sharp on, 10: 3957-60; leader in a new birth of Flemish literature, 3957; 'Het Wonder Jaar' (in Flemish), the corner stone, 3958; his two finest historical novels, 'The Lion of Flanders' and 'The Peasants' War,' 3959; his novels and short stories of Flemish peasant life, *id.*; a writer for the people, 3960.
- 'The Horse-Shoe,' 3961; 'The Patient Waiter,' 3963; 'The Lost Glove,' 3964; 'The Iron Tomb,' 3965; 'Siska van Roosmael,' 3967; 'A Painter's Progress,' 3968; biography, 42: 118; 'The Lion of Flanders,' 44: 312.
- 'Conscript de 1813, Histoire d'un,' by Erckmann-Chatrian, 44: 91.
- 'Consolations of Philosophy, The,' by Boëthius, 45: 345.
- 'Conspiracy, The,' by Victor Hugo, 19: 7738-50.
- 'Constable, Archibald, and His Literary Correspondents,' by Thomas Constable, 45: 353.
- Constable, Thomas**, 'Archibald Constable and His Literary Correspondents,' 45: 353.
- 'Constancy to an Ideal,' by John Weiss, 38: 15707-7.
- Constant, Benjamin**, 'Adolphe,' 44: 250.
- Constant de Rebecque, H. B.**, 42: 118.
- 'Constantine, Character of,' 16: 6292-6.
- 'Constantinople, Foundation of,' by Gibbon, 16: 6285-92.
- 'Constantinople, Glimpses of,' by De Amicis, 1: 455-8.
- Constitution of the United States, Thomas Jefferson's letter on it to Madison, 21: 8252-6.
- 'Consuelo,' by George Sand, 44: 184.
- 'Consulate and Empire of France under Napoleon, History of the,' by Louis Adolphe Thiers, 44: 162.
- Conti, A. G. S. L.**, 42: 118.
- 'Continents, The Old,' 40: 16331.
- 'Contrasts,' by Richard Burton, 41: 16723.
- 'Conventional Lies of Our Civilization,' by Max Nordau, 44: 262.
- Conway, Hugh**. See FARGUS, 42: 118; 'Called Back,' 45: 372.
- Conway, Katharine Eleanor**, 42: 118.
- Conway, Moncure Daniel**, 42: 118; 'Demonology and Devil-Lore,' 45: 359; 'The Wandering Jew,' 45: 456.
- Conyngham, David Power**, 42: 118.
- Cook, Clarence Chatam**, 42: 118.
- Cook, Eliza**, 42: 119; 'The Old Arm-Chair,' 40: 16416.
- Cook, Joseph**, 42: 119.
- Cooke, George Willis**, 42: 119.
- Cooke, Jane Grosvenor**, essays on Le Sage and Trollope, 22: 8984; 37: 15031.
- Cooke, John Eston**, 42: 119.
- Cooke, Josiah Parsons**, 42: 119; his 'New Chemistry,' 44: 247.
- Cooke, Philip Pendleton**, 42: 119.
- Cooke, Philip St. George**, 42: 119.
- Cooke, Rose Terry**, a New England woman writer of rare charm and power, 10: 3973-4; early poems, 3973; her best work in her stories, *id.*; 'The Deacon's Week' her gem, 3974.
- 'The Reverend Thomas Tucker as a Parson,' 3974-84; biography, 42: 119; depiction of New England character by, 39: 15983.
- Cooke, Thomas**, 42: 119.
- 'Cook's Voyages,' 44: 245.
- Coolebrith, Ina Donna**, 42: 119; 'Meadow Larks,' 40: 16518; 'Respite,' 40: 16533.
- Cooley, Thomas McIntyre**, 42: 119.
- Coolidge, Susan**. See WOOLSEY, SARAH, 42: 119.
- Combe, William**. See COMBE, 42: 119.
- Combs, Mrs. Annie**, 42: 119.
- Cooper, Anthony Ashley**, 'Characteristics,' 45: 352.
- Cooper, Frederic Taber**, essay on Beyle, 4: 1861.
- Cooper, James Fenimore**, American novelist, Julian Hawthorne on, 10: 3985-92; author of twenty-nine novels in thirty-two years, 3985; honest faith in fine ideals of both man and woman, 3986; world-wide success of 'The Spy,' 3987, 3988, 3989; 'The Pilot,' the best sea story in the language, 3986, 3989, 3990; 'The Spy,' 'The Pioneers,' 'The Pilot,' and 'The Last of the Mohicans,' a great four of his novels, 3990; 'The Bravo' and 'The Red Rover' of the same high rank, 3991; 'The Pathfinder,' one of the very best, 3992.
- 'The Privateer,' 3993-4002; 'The Brigantine's Escape Through Hell-Gate,' 4003-8; 'The Doom of Abiram White,' 4009-17; 'The Bison Stampede,' 4018-25; 'Running the Gauntlet,' 4026-33; 'The Prairie Fire,' 4034-39; biography, 42: 119.
- Essay on, by Thomas R. Lounsbury, 44: 203; 'The Bravo,' 44: 203; 'The Red Rover,' 44: 203; 'The Pilot,' 45: 554.
- Cooper, Peter**, 42: 120.
- Cooper, Susan Fenimore**, 42: 120.
- Cooper, Thomas**, 42: 120.
- Coornhert, Dirck Volckertsen**, 42: 120.
- Copernicus**, European scientist, Edward S. Holden on, 10: 4040-4; the only man that ever wholly altered knowledge of the universe, 4040; Ptolemy's astronomy dates from about A.D. 150, and Arab knowledge of this flourished about 700-1500, *id.*; the first secure seat of the science in Europe, Uranienborg in Denmark, built by Tycho Brahe (1576), *id.*; Copernicus professor at Rome (1499-1502), 4041; took holy orders in Poland (1502), and wrote treatise on 'The Revolutions of the Heavenly Bodies' (1507-14), 4042; his work printed (1541-3); his view was that the observed facts require belief that the sun, not the earth, is the centre of our system,

- 4043; the Pope and Luther both condemned the new knowledge as heresy, *id.*; biography, 42: 120.
- Coppée, François**, a French writer of poems, plays, and novels, Robert Sanderson on, 10: 4045-9; manner of literary work and early success, 4046; character of his poems, 4047; dramatic compositions and tales, 4048.
- 'The Parricide,' 4049; 'The Substitute,' 4055-64; biography, 42: 120.
- Coppée, Henry**, 42: 120.
- Coppi, Antonio**, 42: 120.
- Copway, George**, 42: 120.
- 'Copyright, the Question of,' by George Haven Putnam, 44: 206.
- Coquelin, Bénoît Constant**, 42: 120.
- 'Coral Reefs, Formation of,' by Agassiz, 1: 220.
- Corbet, Richard**, 42: 120.
- Corbière, Edouard**, 42: 120.
- Corbin, Mrs. Caroline E.**, 42: 120.
- Corbin, John**, 42: 121.
- 'Corday, Charlotte,' by T. Carlyle, 8: 3290-6.
- Cordeiro, João Ricardo**, 42: 121.
- Cordova, a glimpse of, by De Amicis, 1: 458-62.
- Corelli, Marie**. See MACKAY, MINNIE, 42: 121; 'Ardath,' 44: 254; 'Barabbas: A Dream of the World's Tragedy,' 44: 253.
- Corinna**, 42: 121.
- 'Corinne; or, Italy,' by Madame de Staél, 44: 187.
- 'Coriolanus,' a powerful drama of Shakespeare's later years, retelling, from North's Plutarch, the story of a Roman patrician, 45: 398.
- 'Coriolanus,' Plutarch on, 29: 11618.
- 'Corleone,' by F. Marion Crawford, 44: 198.
- Corneille, Pierre**, French dramatist, Fred M. Warren on, 10: 4065-70; began (1629) supplying comedies to a company of actors, 4065; produced 'The Cid' (1636), from which modern French drama dates, 4066; earlier play-acting in France (1548-99), 4067; efforts of a company under Alexandre Hardy (1599-1629), *id.*; four tragedies (1640-4) represent Corneille's highest mark, 4069; comedies, tragedies, and religious poetry, *id.*; Molière in full career and Racine beginning, *id.*; final revision of his dramas (1682), *id.*
- 'The Lovers,' 4070; 'Don Rodrigue Describes to King Fernando His Victory over the Moors,' 4073; 'The Wrath of Camilla,' 4075; 'Paulina's Appeal to Severus,' 4077; biography, 42: 121.
- Corneille, Thomas**, 42: 121.
- Cornelius Nepos**. See NEPOS, 42. 121.
- Cornford, L. Cope**, 'The Master Beggars,' 45: 499.
- Cornish Literature. See (4) under Celtic Literature, 8: 3444.
- Cornwallis, Kinahan**, 42: 121.
- Cornwell, Henry Sylvester**, 42: 121.
- Coronado, Carolina**, 42: 121.
- Corrodi, August, 42: 121.
- Corson, Hiram**, 42: 121.
- Cort, Frans de**, 42: 121.
- 'Cortes, Hernando, Life of,' by Sir Arthur Helps, 44: 165; 45: 558.
- Cortes, in the conquest of Mexico, description of, by Del Castillo, 11: 4616.
- Cory, William Johnson**, 'Amaturus,' 40: 16600.
- Cosel, Charlotte von**. See AUER, 42: 121.
- 'Cosmic Philosophy, Outlines of,' by John Fiske, 44: 1.
- 'Cosmopolis,' by Paul Bourget, 44: 93.
- 'Cosmos,' Humboldt's work surveying the entire physical universe, 19: 7769.
- Cossa, Pietro**, 42: 121.
- 'Cossack Fairy Tales,' by R. Nisbet Bain, 44: 225.
- Cossack life in the 15th century, 45: 497.
- 'Cossacks, The,' by Tolstoy, 44: 225.
- Costa, Isaak da**, 42: 122.
- Coster, Samuel**, 42: 122.
- Costetti, Giuseppe**, 42: 122.
- Cota, Rodrigo**, 42: 122.
- Cotin, Charles**, 42: 122.
- 'Cotter's Saturday Night, The,' by Robert Burns, 7: 2845.
- Cottin, Marie**, 42: 122.
- Cottin, Sophie**, 'Elizabeth; or, The Exiles of Siberia,' 44: 224.
- Cotton, Charles**, 42: 122.
- Cotton, John**, 42: 122.
- 'Cotton Kingdom, The,' by Frederick Law Olmsted, 44: 245.
- Coubertin**, 'Evolution of France under the Third Republic,' 44: 87.
- Coues, Elliott**, 42: 122.
- 'Count of Monte Cristo, The,' by Alexandre Dumas, 45: 479. [44: 138.]
- 'Count Robert of Paris,' by Sir Walter Scott,
- 'Country Doctor, The,' by Honoré de Balzac, 44: 183.
- Country life, Voltaire on, 38: 15483.
- 'Country Living and Country Thinking,' by Gail Hamilton, 44: 273.
- 'Country of the Pointed Firs, The,' by Sarah Orne Jewett, 44: 278.
- 'Country Loves,' folk-song, 41: 17001.
- 'Country, 'Tis of Thee, My,' by Samuel Francis Smith, 41: 17026.
- Couperus, Louis Marie Anne**, 'Majesty,' 44: 248; 'Footsteps of Fate,' 45: 472.
- Courier, Paul Louis**, 42: 122.
- 'Court Fool, The,' in Shakespeare, John Weiss on, 38: 15777.
- Courthope, William John**, 'History of English Poetry,' 44: 301.
- 'Courtin', The,' by J. R. Lowell, 23: 9255.
- 'Court Life, Pictures of,' in Germany (1729), by Wilhelmine, sister of Frederick the Great, 39: 15973.
- Courtmans, Joanna Desideria**, 42: 122.
- Cousin, Victor**, French philosophical writer, 10: 4079-82; his study of philosophies leading to eclecticism, 4079; great success with which

- he lectured, 4080; his biographical contributions to literature, 4081; 'The True, the Beautiful, and the Good,' 4082.
- 'Pascal's Skepticism,' 4083; 'Madame de Longueville,' 4084; 'Madame de Chevreuse,' 4087; 'Comparison Between Madame de Hautefort and Madame de Chevreuse,' 4088; biography, 42: 122.
- 'Cousine Bette,' by Honoré de Balzac, 44: 184.
- 'Cousin Pons,' by Honoré de Balzac, 44: 184.
- 'Coventry Plays, The,' 44: 118.
- 'Coverdale's Bible,' 44: 262.
- Cowan, Frank,** 42: 122.
- 'Cowboy, The,' by John Antrobus, 41: 16756-8.
- Cowley, Abraham,** Prof. T. R. Lounsbury on, 10: 4089-95; the most popular of English poets during his lifetime, 4090; very remarkable youthful productions, 4091; the 'Pindaric' odes, 4092; his 'King David' very dull, 4093; first regular writer of modern English prose, 4094; lofty morality couched in lofty diction, 4095.
- 'Of Myself,' 4095-8; 'On the Death of Crashaw,' 4099; 'On the Death of Mr. William Hervey,' 4101; 'A Supplication,' 4105; 'Epitaph on a Living Author,' 4106; biography, 42: 122.
- Cowper, B. H.**, 'Apocryphal Gospels,' 44: 295.
- Cowper, William**, an English poet coming between Pope (artificial) and Wordsworth (natural), 10: 4107-10; fame rests chiefly on 'The Task,' 4107; his uneventful personal life, 4108; at a wrong point of view, 4109; most delightful letters, 4110.
- 'The Cricket,' 4110; 'The Winter Walk at Noon,' 4111; 'On the Loss of the Royal George,' 4112; 'Imaginary Verses of Alexander Selkirk,' 4113; 'The Immutability of Human Nature,' 4115; 'From a Letter to Rev. John Newton,' id.; biography, 42: 123; 'Light Shining Out of Darkness,' 41: 16850.
- Cox, Palmer.** 42: 123.
- Cox, Samuel Sullivan,** 42: 123.
- Coxe, Arthur Cleveland,** 42: 123; 'March,' 41: 16806.
- 'Coy Mistress, To His,' by Andrew Marvell, 40: 16624.
- Cozzens, Frederick Swartwout,** 42: 123; 'Experience and a Moral, An,' 40: 16402.
- Crabbe, George**, an English poet of the return to 'nature' after the age of Pope, 10: 4117-9; his reputation made by 'The Village' (1783), 4117; his realism in dealing with lowly human life, 4118; earnest, genuine, and of permanent interest, 4119.
- 'Isaac Ashford,' 4119; 'The Parish Workhouse and Apothecary,' 4121; biography, 42: 123.
- Craddock, Charles Egbert.** See MURFREE, 42: 123; 'His Vanished Star,' 44: 284; 'The Juggler,' 44: 319; 'In the Clouds,' 45: 422.
- 'Cradle Song,' by J. G. Holland, 19: 7452.
- Craigie, Pearl Richards.** See HOBBES, 42: 123.
- Craik, Dinah Maria Mulock**, an English writer of stories marked by highly imaginative and dramatic qualities, 10: 4123; 'John Halifax, Gentleman,' and 'A Life for a Life,' her most notable books, id.; the best sort of English domestic novels, 4124.
- 'The Night Attack,' 4124-35; 'Philip, My King,' 4136; 'Too Late,' 4137; 'Now and Afterwards,' id.; biography, 42: 123; 'John Halifax, Gentleman,' 44: 199.
- Craik, Georgiana,** 42: 123.
- Cram, Ralph Adams,** 42: 123.
- Cramer, Karl Gottlob,** 42: 123.
- Cranch, Christopher Pearse,** 42: 123; 'The American Pantheon,' 41: 16780; 'Thought,' 16830.
- Crane, Stephen,** 42: 123; 'The Red Badge of Courage,' 45: 431.
- Crane, Thomas Frederick,** 42: 123; 'Italian Popular Tales,' 45: 420.
- 'Cranes of Ibycus, The,' by Emma Lazarus, 41: 16833.
- 'Crandford,' by Mrs. Gaskell, 44: 156; 15: 6206.
- Crashaw, Richard,** 42: 123; 'Wishes for the Supposed Mistress,' 40: 16599.
- Craven, Madame Augustus**, a French Catholic lady, married in England, 10: 4139; 'Reminiscences,' stories, and novels of Catholic piety, id.; 'The Story of a Sister,' id.
- 'Albert's Last Days,' 4140; 'A Generous Enemy,' 4144; biography, 42: 123.
- Craven, E. B., Lady,** 42: 124.
- Crawford, Francis Marion**, 'the most versatile and various of modern novelists,' 10: 4151-3; a journalist in India, 4151; 'Mr. Isaacs,' 'Dr. Claudius,' and 'To Leeward,' id.; three later novels, making a complete study of Rome (1865-87), 4152; novels in extraordinary variety written to please only, id.; essay on 'The Novel'—its three essentials, 4153.
- 'The Ghost in the Berth,' 4153-8; 'A Thwarted Plan,' 4159-66; biography, 42: 124.
- 'Casa Braccio,' 41: 150; 'A Roman Singer,' 44: 155; 'Corleone,' 44: 198; 'Greifenstein,' 44: 268; 'Dr. Claudius,' 44: 282; 'Don Orsino,' 45: 371; 'Mr. Isaacs,' 45: 546.
- Crawford, John,** 42: 124.
- Crawford, Louise Macartney,** 42: 124; 'Kathleen Mavourneen,' 40: 16595.
- Crawford, Robert,** 42: 124.
- Creasy, E. S.**, 'Fifteen Decisive Battles of the World,' 45: 351.
- Creation, Biblical account of, discussed, 45: 459.
- 'Creation, Man, and Messiah, The,' by Werge-land (1830), 38: 15779.
- 'Creation, Natural History of,' by Ernst Heinrich Haeckel, 44: 176.
- 'Creation, Progressive Change Compared with,' by Charles Darwin, 11: 4431.
- Creation, The Eddas on, 13: 5119.
- 'Creation, The Story of: A Plain Account of Evolution,' by Edward Clodd, 44: 97.
- 'Creative Design,' Charles Darwin on, 11: 4432.

- Crébillon, Claude P. J. de**, 42: 124.
- Crébillon, Prosper Jolyot**, French tragic poet, Robert Sanderson on, 10: 4167-71; 'Rhadamiste et Zénobie' his masterpiece, 4167, 4169; Voltaire rewrote five of his tragedies, 4171.
- 'The Bloody Banquet,' 4171; 'Mother and Daughter,' 4174; 'The Matricide,' 4175; 'The Reconciliation,' 4177-80; biography, 42: 124.
- 'Creeds, The Conflict of the,' by Arne Garborg, 15: 6187.
- Cremer, Jacobus Jan**, 42: 124.
- Crespo, A. C. C.**, 42: 124.
- 'Cretan Insurrection of 1886-8, The,' by William J. Stillman, 44: 97.
- Creuz, F. K. K.**, 42: 124.
- 'Crime and Punishment,' by Féodor M. Dostoevsky, 44: 110.
- 'Crime of Henry Vane, The,' by J. S. of Dale (F. J. Stimson), 44: 277.
- 'Crime of Sylvestre Bonnard, The,' by Anatole France, 44: 92.
- 'Crime of the Boulevard, The,' by Jules Claretie, 44: 251.
- Crinkle, Nym.** See WHEELER, ANDREW C., 42: 126.
- 'Cripps the Carrier,' by R. D. Blackmore, 44: 253.
- 'Critic and Poet,' by Emma Lazarus, 40: 16493.
- 'Critic, The Papers of a,' by C. W. Dilke, 42: 145.
- Critics, Welhaven holds highest place among Norwegian, 38: 15780.
- Criticism, Amiel on, 2: 490.
- Criticism, by Brander Matthews, 'Aspects of Fiction,' 44: 76.
- Criticism, character of Sainte-Beuve's, 44: 125.
- Criticism, Dr. Johnson's 'Lives of the Poets,' 45: 535.
- 'Criticism,' Pope's essay on, 30: 11714.
- Criticism, Sainte-Beuve's account of his own method, 32: 12662.
- Criticism, Schopenhauer on, 33: 12946.
- Crockett, David**, 42: 124.
- Crockett, S. R.**, Scottish author of 'The Raiders' and 'The Men of the Moss-Hags,' 10: 4181-3; presentment of Scotch peasant life, 4182.
- 'Ensamples to the Flock,' 4183-9; 'Sawny Bean, and the Cave of Death,' 4190-6; biography, 42: 124; 'The Raiders,' 44: 276; 'The Stickit Minister,' 45: 505.
- Croffut, William Augustus**, 42: 124.
- Croker, B. M.**, 'Beyond the Pale,' 44: 285.
- Croker, John Wilson**, 42: 125.
- Croker, Thomas Crofton**, 42: 125.
- Croly, David Goodman**, 42: 125.
- Croly, George**, Irish clergyman, dramatist, and novelist; poems of emotion, and essays wholly emotional, 10: 4197; success in drama, *id.*; his fame rests on his fiction, 4198.
- 'The Firing of Rome,' 4198-205; 'A Wife's Influence,' 4205-7; 'The Lily of the Valley,' 4207; biography, 42: 125.
- Croly, Jane**, 42: 125.
- Cromwell, Bossuet's portrait of, 5: 2215, 2223.
- Cromwell, estimates of, by Goldwin Smith, 45: 511; Carlyle's crass eulogy deprecated, *id.*
- 'Cromwell's Letters and Speeches,' by Thomas Carlyle, 44: 65.
- 'Cromwell's Place in History,' by Samuel Rawson Gardiner, 44: 66.
- 'Cromwell,' Thomas Carlyle on, 8: 3262-70.
- Croneck, J. F., Baron von**, 42: 125.
- Crosby, Howard**, 42: 125.
- 'Cross by the Way, The,' mediæval Breton, 40: 16482.
- 'Cross of Gold,' by David Gray, 40: 16641.
- Crosswell, William**, 42: 125.
- 'Crotchet Castle,' by Thomas Love Peacock, 45: 376.
- Crowe, Catherine**, 42: 125.
- Crowe, Eyre Evans**, 42: 125.
- Crowe, Joseph Archer**, 42: 125.
- Crowe, William**, 42: 125.
- 'Crowning of the Red-Cock, The,' by Emma Lazarus, 40: 16578.
- Crowne, John**, 42: 125.
- Crozier, John Beattie**, 'The History of Intellectual Development,' 44: 176.
- Cruden, Alexander**, 42: 125.
- Cruger, Mrs. Julia Grinnell**, 42: 125.
- Cruger, Mary**, 42: 125.
- 'Cruise of the Midge, The,' by Michael Scott, 44: 265.
- Crusade, the second, preached by Bernard, and a terrible failure, 4: 1821.
- 'Crusades, The History and Literature of,' by Lady Duff-Gordon, 44: 97.
- Crusenstolpe, Magnus Jakob**, 42: 126.
- 'Crust and the Cake, The,' by Edward Garrett, 44: 264.
- Cruttwell, A. C. T.**, 'Roman Literature,' 44: 216.
- Cruz, J. I. de la**, 42: 126.
- Cruz, Ramon de la**, 42: 126.
- Cruz, San Juan de la**, 42: 126.
- 'Crystal Fountain, The,' from Punch, 41: 16708.
- Császár, Ferencz**, 42: 126.
- Csiky, Gregor**, 42: 126.
- Csokonay, V. M.**, 42: 126.
- Cuba, Las Casas on Spanish ruin of, 8: 3335-8.
- 'Cuba, To, and Back,' by R. H. Dana, 11: 4303.
- 'Cudjo's Cave,' by J. T. Trowbridge, 44: 232.
- Cuellar, José T. de**, 42: 126.
- Cueva, Juan de la**, 42: 126.
- 'Culprit Fay, The,' by J. R. Drake, 12: 4854-62.
- Culture, definition of, by J. A. Symonds, 36: 14337.
- 'Culture Demanded by Modern Life,' edited by E. L. Youmans, 44: 76.
- Culture, the Greek story of, told by J. A. Symonds, 45: 497.

- Cumberland, Richard,** 42: 126.
Cummins, Maria Susanna, 42: 126; 'The Lamplighter,' 44: 200.
Cunningham, Allan, 42: 126; 'A Wet Sheet and a Flowing Sea,' 41: 17022; 'Its Name and Its Name,' 40: 16443.
'Cuore,' by Edmondo de Amicis, 44: 77.
'Cupid's Curse,' by George Peele, 40: 16368.
Cup alles, George, an intensely Scotch writer, 10: 4208-11; novels his best work,—'The Green Hand,' one of the best sea stories ever written, 4209; 'Scotch Deerhounds and Their Masters,' 4210.
'In the Tropics,' 4211; 'Napoleon at St. Helena,' 4214-20; biography, 42: 127.
'Curfew must Not Ring To-Night,' by Rosa Hartwick Thorpe, 40: 16584.
'Curiosities of Literature,' by Isaac D'Israeli, 44: 6.
Currency, dangers of unsound, depicted by Daniel Webster, 38: 15730.
Curtin, Jeremiah, 42: 127.
Curtis, Mrs. Caroline Gardiner, 42: 127.
Curtis, George Ticknor, 42: 127.
Curtis, George William, American editor, essayist, and publicist, a fine type of New England mind, 10: 4221; four years in Europe, 4222; the Harper's 'Easy Chair,' *id.*; the volumes of travel in Egypt and Syria, *id.*; ('Potiphar Papers') and ('Prue and I,' 4223; as a speaker, 4224.
'The Mist at Newport,' 4225; ('Nazareth,' 4226; 'Aurelia as a Grandmother,' 4228; ('Prue's Magnolia,' 4229; ('Our Cousin the Curate,' 4231; ('The Charm of Paris,' 4233; ('Pharisaism of Reform,' 4234; ('The Call of Freedom,' 4236; ('Robert Browning in Florence,' 4237-40; biography, 42: 127.
'Literary and Social Essays,' 45: 353; ('Potiphar Papers,' 45: 458; ('Prue and I,' 45: 546.
Curtis, William Elery, 42: 127.
Curtius, Ernst, a noted German historian and archaeologist, 10: 4241; his 'History of Greece,' and other notable works, 4242.
- 'The Causes of Dislike Toward Socrates,' 4242; 'Socrates as an Influence and as a Man,' 4245-50; biography, 42: 127.
Curzon, Hon. Robert, 'Visits to the Monasteries of the Levant,' 45: 467.
Cushing, Caleb, 42: 127.
Custer, Elizabeth, 42: 127; 'Boots and Saddles,' 45: 438.
Custine, A., Marquis de, 42: 127.
Custis, George Washington, 42: 127.
'Custom and Myth,' by Andrew Lang, 45: 357.
Cutler, Elbridge Jefferson, 42: 127.
Cutler, George W., 'Song of Steam,' 40: 16417.
Cutler, Mrs. Lizzie, 42: 127.
Cuvier, French scientist, Spencer Trotter on, 10: 4251-3; eminent for studies in the structure and classification of animals, 4251; the works of Buffon his first inspiration, *id.*; collections ranking among the finest in the world, 4252; great educational work (1802-32), in France, Italy, Holland, and Belgium, *id.*; 'The Animal Kingdom,' and other works, 4253; founder of palaeontology by his work on fossils, *id.*
'Of Changes in the Structure of the Earth,' 4254; ('Of the Fabulous Animals of the Ancient Writers,' 4261-6; biography, 42: 127.
Cuyler, Theodore Ledyard, 42: 128.
'Cycle of Cathay, A,' by W. A. P. Martin, 45: 374.
"Cyclic epics," poems of the 9th and 8th centuries B. C., supplementary to Homer's and adding many famous legends to those found in Homer, 19: 7579-80.
'Cymbeline,' Shakespeare's play embodying the story of Imogen, 45: 399.
'Cypria, The,' one of the "Cyclic epics," supplementary to Homer, and the source of many of the legends in Greek dramas, 19: 7579-80.
Cyrano de Bergerac, S., 42: 128.
Czajkovski, Michal, 42: 128.
Czuczor, Gergely, 42: 128.

D

- Daae, Ludvig,** 42: 128.
Dabney, Robert Lewis, 42: 128.
Dabney, Virginius, 42: 128.
Daboll, Nathan, 42: 128.
Daboll, Nathan, 42: 128.
Dach, Simon, 42: 128.
Da Costa, Izaak, 42: 128.
Dacre, B. B., Lady, 42: 129.
Daems, S. D., 42: 129.
'Daffodils, To,' by Robert Herrick, 18: 7312.
Dahl, K. N. H., 42: 120.
Dahl or Dal, Dalj, V. I., 42: 129.
Dahlgren, Fredrik August, 42: 129.

- Dahlgren, Karl Fredrik,** 42: 129.
Dahlgren, Madeleine Vinton, 42: 129.
Dahlmann, Friedrich Christoph, 42: 120.
Dahn, Felix, a German historian, novelist, poet, and dramatist, 10: 4267-8; a university law professor, 4267; works of high rank on German history, 4268; three volumes of poems and ballads, *id.*; ('The Struggle for Rome,' his greatest romance, *id.*; a series of historical novels, *id.*
'The Young Wife,' 4268; ('The Vengeance of Gothalindis,' 4272-7; biography, 42: 129.
'Daisies, To, Not to Shut so Soon,' by Robert Herrick, 18: 7313.

- 'Daisy Miller,' by Henry James, 44: 4.
 'Daisy, To a,' by John Hartley, 40: 16524.
Dale, J. S. of (F. J. Stimson), 'The Crime of Henry Vane,' 44: 277.
D'Alembert. See ALEMBERT, 42: 129.
D'Alembert and Diderot, 'The Encyclopédie,' 44: 160.
Dalin, Olof von, "the father of modern Swedish poetry," Wm. H. Carpenter on, 10: 4278-9; English studies and a brilliant outburst of new ideas, 4278; thoughts, dramas, stories, *id.*; 'Swedish Freedom,' his best poem, 4279; immense influence, completely transformed Swedish literature, *id.*
 'From the Swedish Argus, No. XIII.—1733,' 4280-4; biography, 42: 129.
Dall, Caroline Wells, 42: 129.
Dall, William Healey, 42: 129.
Dallas, Robert Charles, 42: 130.
Dall' Ongaro, Francesco, 42: 130.
Dalrymple, Sir David, Lord Hailes, 42: 130.
Dalsème, Achille, 42: 130.
Daly, Charles Patrick, 42: 130.
Daly, (John) Augustin, 42: 130.
 'Dame Care,' by Hermann Sudermann, 44: 250.
 'Damnation of Theron Ware, The,' by Harold Frederic, 44: 148.
Dana, Charles Anderson, 42: 130.
Dana, James Dwight, 42: 130.
Dana, Mrs. Mary. See SHINDLER, 42: 130.
Dana, Richard H., Sr., a foremost American critical writer, novelist, and poet in the period 1818-50, 11: 4285-6; 'The Buccaneer and Other Poems,' 4285; North American Review critical papers, 4286; is at his best in his novels, *id.* 'The Island,' 4287; 'The Doom of Life,' 4288; 'Paul and Abel,' 4291-301; biography, 42: 130.
Dana, Richard H., Jr., American story-writer, 11: 4302-3; early experience in a two years' trading voyage to California, 4302; 'Two Years Before the Mast,' 4303; 'The Seaman's Friend,' *id.*; 'To Cuba and Back,' *id.* 'A Dry Gale,' 4304; 'Every-Day Sea Life,' 4309; 'A Start; and Parting Company,' 4311-4; biography, 42: 130; 'Two Years Before the Mast,' 45: 487.
Dana, Mrs. William Starr. See PARSONS, MRS. FRANCES THEODORA, 42: 131.
 'Dancer, A,' by Ernest McGaffey, 40: 16637.
 Dancing, Greek use of, 37: 15172.
Dancourt, 42: 131.
Dändliker, Karl, 42: 131.
Daneo, Giovanni, 42: 131.
Danforth, Samuel, 42: 131.
Dangeau, P. de C., Marquis de, 42: 131.
 'Daniel Deronda,' by George Eliot, 44: 9.
Daniel, Samuel, 42: 131.
Daniels, Mrs. Cora, 42: 131.
Daniels, William Haven, 42: 131.
 'Daniel Webster,' by Henry Cabot Lodge, 45: 533.
Danilevskij, G. P., 42: 131.
 'Danish Barrow,' by Francis Turner Palgrave, 41: 16795.
 Danish literature, developments of, 18: 7317.
 Danish national song, by Ewald, 14: 5619.
 Danish poetry, initiation of important developments by Ewald, 14: 5619.
Dannelly, Mrs. Elizabeth Otis, 42: 131.
Dante, Charles Eliot Norton on, 11: 4315-48; Dante primarily a moralist, 4316; specific conditions which shaped him, *id.*; splendid intellectual life of the 13th century, 4317; the Church conceived as a new Rome, the supreme authority, 4318; religious life revived, cities, commerce, and industry growing, 4319; literature blossoming in poetry, 4320; the arts awakened, 4321; knowledge growing from more to more, 4322; a new study of human destiny demanded, 4323; events of life of Dante little known, 4323-4; political life in Florence, 4325-6; unsuccessful attempt of Charles of Valois to interfere, 4327; Dante and many others bade to go into exile, 4328; his wide wanderings, 4329; the Emperor Henry VII. assumes the crown of Italy (Jan., 1311), 4330; his death, Aug. 24, 1313, and the Pope's eight months later, 4331; effort of Dante to secure unity of Papal and Italian power, 4332; last years of his life, 4333; his writings,—the 'Vita Nuova' (1295), 4334; the first modern book in quality of matter and language, 4335; Latin treatise 'On Monarchy,' 4337; another Latin work on the Common Speech, 4339; his elevation of Italian earlier than any other modern language to literary perfection, 4340; 'The Banquet'—only four of fifteen projected parts completed, 4341; his theory of knowledge, 4342; no place given to revolting medieval dogmas, *id.*; climax of his life and work in the 'Divine Comedy,' 4343; his motive a sense of human wretchedness, 4344; appeals by a great poem to the imagination and the heart, 4345; Reason (Virgil) and Religion (Beatrice) the guides through Hell and Purgatory to Heaven, 4345; immense dramatic variety and unsurpassed imaginative reality, 4346; supreme as art and as a moral lesson, *id.*; a book made before any modern books existed, 4346. Examples from the 'New Life,' 4350-5; from the 'Banquet,' 4356-8; from the 'Divine Comedy,' 4359-78; biography, 42: 131.
 'Dante and His Circle,' by D. G. Rossetti, a most valuable study of 'The Early Italian Poets,' as the book was first named, 31: 12412; 'Dante, A Shadow of,' by Maria Francesca Rossetti, 44: 235; 'Dante at Verona,' by D. G. Rossetti, the best of the author's tributes to Dante, 31: 12414; Dante autobiography read in his great poem, by Miss Rossetti, 44: 235.
 'Dante,' T. Carlyle on, 8: 3251-61.
 'Danvers Jewels, The,' and 'Sir Charles Danvers,' by Mary Cholmondeley, 44: 202.
 'Daphnis and Chloe,' by Longus, 44: 62.
Da Ponte, Lorenzo, 42: 131.
D'Arblay, Madame. See BURNEY, 42: 131.

- (D'Arblay, The Diary and Letters of Madame,) 44: 44.
- (Darest Thou Now, O Soul,) by Walt Whitman, 39: 15910.
- Dargan, Clara Victoria, 42: 131.
- Darimon, Alfred, 42: 131.
- (Dark Aspect and Prospect) (Turkish—sixteenth century), by Abdulkerim, 41: 16987.
- Darley, Felix Octavius Carr, 42: 131.
- Darley, George, 42: 132; ('Song of the Fairy Peddler,' 40: 16489; ('The Flower of Beauty,' 40: 16491.
- Darling, Mrs. Flora, 42: 132.
- Darlington, William, 42: 132.
- Darmesteter, Agnes Mary Frances, 42: 132.
- Darmesteter, James, a French Jew, eminent as an Orientalist, 11: 4379-81; an expositor of Zoroastrianism and translator of the Avesta, 4379; ('The Mahdi,) and other special essays, 4380; a Humanist and Positivist, 4381.
- ('Ernest Renan,) 4381; ('Judaism,) 4382; biography, 42: 132.
- Daru, Count Pierre Antoine, 42: 132.
- D'Arusmont, Madame Frances, 42: 132.
- Darwin, Charles Robert, English scientist, E. Ray Lankester on, 11: 4385-93; early passion for collecting specimens, 4385; Cambridge University study of botany and geology, *id.*; five years voyage as naturalist of exploring expedition, 4386; his ('Journal of Researches,' *id.*); marriage, ill-health, home for forty years, 4387; large correspondence, 4388; his chief friends, 4389; points of character, 4390-1; his writings, 4392; style remarkably persuasive, 4393.
- ('Impressions of Travel,) 4393; ('The Genesis of the Origin of Species,) 4397; ('Curious Atrophy of Aesthetic Taste,) 4400; ('Private Memorandum Concerning His Little Daughter,) 4402; ('Religious Views,) 4404-8; ('C. Darwin to Miss Julia Wedgwood: On Design,) 4408; ('Correspondence,) 4410; ('The Struggle for Existence,) 4414; ('The Geometrical Ratio of Increase,) 4416; ('Of the Nature of the Checks to Increase,) 4419; ('The Complex Relations of All Animals and Plants to Each Other in the Struggle for Existence,) 4422; ('Of Natural Selection,) 4424-30; ('Progressive Change Compared with Independent Creation,) 4431; ('Creative Design,) 4432; ('The Origin of the Human Species,) 4434; biography, 42: 132.
- ('The Descent of Man and Selection in Relation to Sex,) 44: 9.
- Darwin, Erasmus, 42: 132; ('The Botanic Garden,) 44: 210.
- Dasent, George Webbe, ('Popular Tales from the Norse,) 45: 500.
- Dasent, Sir George, 42: 132.
- Dash, Countess, 42: 133.
- Dassoucy or d'Assoucy, G. C., 42: 133.
- Daubenton, Louis Jean Marie, 42: 133.
- D'Aubigné, J. H. M., 42: 133.
- Daudet, Alphonse, French novelist, Augustin Filon on, 11: 4435-43; his early Paris adventures, 4435; his first book, ('Women in Love,) 4439; ('Letters from My Windmill,) 4437; ('A Little Chap,) 4438; ('Tartarin of Tarascon,) 4439; ('Jack,) ('The Nabob,) and ('Kings in Exile,) 4440; ('Numa Roumestan,) the zenith of his literary fame, 4441; ('Sappho,) ('L'Évangéliste,) and ('L'Immortel,) *id.*; too violent attack on the French Academy, 4442; never successful as a dramatist, *id.*; compared with Zola, *id.*
- ('The Two Tartarins,) 4443; ('The Death of Dauphin,) 4447; ('Jack is Invited to Take up a Profession,) 4449-55; ('The City of Iron and Fire,) 4456-60; ('The Wrath of a Queen,) 4461-70; biography, 42: 133.
- ('Tartarin of Tarascon,) 45: 503; ('Numa Roumestan,) 44: 92; ('Jack,) 44: 316; ('The Immortal,) 44: 182; ('The Nabob,) 44: 222.
- Daudet, Ernest, 42: 133.
- ('Daughter of Heth, A,) by William Black, 44: 255.
- Daumer, Georg Friedrich, 44: 133.
- Davenant, William, 44: 133; ('Morning Song,) 40: 16518.
- Davenport, John, 42: 133.
- Davenport, Robert, 42: 133.
- ('David and Absalom,) by N. P. Willis, 39: 16005.
- ('David Balfour,) by Robert Louis Stevenson, 44: 238.
- ('David Copperfield,) by Dickens, 11: 4632; 44: 229.
- ('David Grieve, The History of,) by Mrs. Humphry Ward, 44: 53.
- Davids, T. W. R., 42: 133.
- Davidson, John, 42: 134; ('A Cinque Port,) 40: 16437; ('A Loafer,) 41: 16760; ('London,) 40: 16556.
- Davidson, Lucretia Maria, 42: 134.
- Davidson, Thomas, 42: 134; essays on Abélard, Aristotle, Saint Bonaventura, Ibn Sînâ, Lady Nairne, and Sappho, 1: 17; 2: 788; 5: 2169; 19: 7835; 27: 10543; 32: 12817.
- Davie, George M., ('The Ladye Love,) 41: 16704.
- Davies, Sir John, 42: 134.
- Davies, Thomas Alfred, 42: 134.
- Davila, A. C., 42: 134.
- Davis, Andrew Jackson, 42: 134.
- Davis, Edwin Hamilton, 42: 134.
- Davis, Henry Winter, 42: 134.
- Davis, Jefferson, 42: 134.
- Davis, J. C. B., 42: 134.
- Davis, Mary Evelyn, 42: 134.
- Davis, Rebecca, 42: 135.
- Davis, Richard Harding, 42: 135; ('The Princess Aline,) 44: 109; ('Van Bibber and Others,) 45: 410; ('Soldiers of Fortune,) 45: 507; ('Gallegher and Other Stories,) 44: 8.
- Davis, Thomas Osborne, 42: 135.
- Davy, Sir Humphry, 42: 135.

- Davydoff, D. V.**, 42: 135.
Dawes, Anna Laurens, 42: 135.
Dawes, Rufus, 42: 135.
‘Dawn,’ by N. P. Willis, 39: 16010.
‘Dawn of the Nineteenth Century in England, The,’ by John Ashton, 45: 557.
Dawson, A. J., ‘Middle Greyness,’ 45: 540.
Dawson, Sir John William, 42: 135.
Dawson, William James, 42: 135.
Day, John, 42: 135.
‘Day of Doom, The,’ by Michael Wigglesworth, 44: 237.
Day, Richard Edwin, 42: 135.
‘Days,’ by R. W. Emerson, 13: 5458.
‘Days Near Rome,’ by Augustus J. C. Hare, 44: 164.
Day, Thomas, 42: 135; ‘Sanford and Merton,’ 44: 325.
D’Azeleglio. See AZEGLIO, 42: 135.
‘Dead Sea Fruit’ (Turkish—fifteenth century), by Hudayi II. of Anatolia, 41: 16966.
‘Dead Sea Legends, Mediaeval Growth of,’ by Andrew D. White, 39: 15856-66.
‘Dead Solomon, The,’ by John Aylmer Dorgan, 41: 16914.
Dean, John Ward, 42: 135.
Deane, Silas, 42: 135.
Debraux, Paul Emile, 42: 136.
‘Death an Epicurean,’ by Jean Wright, 40: 16473.
Death and judgment, Socrates on, 29: 115²⁶.
‘Death-Bed, A,’ by James Aldrich, 40: 16351.
‘Death Better than Poverty,’ Indian epigram, 41: 16994.
Death, Lucretius on the nothingness of, 23: 9316.
‘Death of Bazarov, The,’ by Ivan Turgeneff, 37: 15063-76.
‘Death of Ivan Ilyitch, The, and Other Stories,’ by Count Lyof N. Tolstoy, 44: 226.
‘Death the Leveler,’ by James Shirley, 41: 16878.
‘Death, The Hour of,’ by Mrs. Hemans, 18: 7233.
‘Debit and Credit,’ by Gustav Freytag, 44: 96; 15: 6011-2.
De Bury, Y. Blaze, essay on St. Francis de Sales, 32: 12732.
Dechez, Louis. See JENNEVAL, 42: 136.
Decken, Auguste von der. See ELBE, A. VON DER, 42: 136.
Decker, Jeremias de, 42: 136.
‘Declaration of Independence,’ by M. C. Tyler, 37: 15136-40.
‘Decline and Fall of the Roman Empire, The,’ by Edward Gibbon, 45: 341.
De Costa, Benjamin Franklin, 42: 136.
De Coster, C. T. H., 42: 136.
Decourcelle, Pierre, 42: 136.
Dedeckind, Friedrich, 42: 136.
‘Dedication Hymn,’ by N. P. Willis, 39: 16007.
- ‘Dedication of a Church,’ by Andrews Norton, 41: 16884.
Deems, Charles Force, 42: 136.
‘Decmster, The,’ by Hall Caine, 44: 53.
‘Deep, The Treasures of the,’ by Mrs. Hemans, 18: 7235.
‘Deephaven,’ by Sarah Orne Jewett, 44: 145.
Defaend, Madame du, 11: 4471-2; her famous receptions, 4471; old creeds argued down, and new ideas brought out, 4472; entertaining volumes of her letters and pen-portraits, *id.*
‘To the Duchess de Choiseul,’ 4472; ‘To Mr. Crawford,’ 4473; ‘To Horace Walpole,’ 4474; ‘Portrait of Horace Walpole,’ 4477; biography, 42: 136.
‘Defiance,’ by Annie Fields, 40: 16629.
Defoe, Daniel, English political writer and novelist, C. F. Johnson on, 11: 4479-84; not a university man, 4479; great mass of his writings, (1) political, (2) fiction, (3) miscellaneous, 4480; a pioneer journalist, 4481; ‘Robinson Crusoe,’ and other novels, 4482; very coarse vulgar realism, 4483; attempts at poetical satire, 4484.
‘From Robinson Crusoe,’ 4485; ‘From History of the Plague in London,’ 4489; ‘From Colonel Jack,’ 4501; ‘The Devil does Not Concern Himself with Petty Matters,’ 4507; ‘Defoe Addresses His Public,’ 4508; ‘Engaging a Maid-Servant,’ 4510; ‘The Devil,’ 4511; ‘There Is a God,’ 4512; biography, 42: 136; ‘Robinson Crusoe,’ 44: 297.
De Fontaine, Felix, 42: 136.
De Forest, John William, 42: 137; ‘The Wetherel Affair,’ 45: 481; ‘Kate Beaumont,’ 44: 249; ‘Irene the Missionary,’ 44: 214.
‘Degeneration,’ by Max Nordau, 44: 2.
De Gubernatis. See GUBERNATIS, 42: 137.
Deist controversy in England in the 18th century, Leslie Stephen on, 45: 412.
De Kay, Charles, 42: 137; ‘The Draft Riot,’ 40: 16564; ‘The Tornado,’ 40: 16539.
Dekker, Eduard Douwes, a Dutch writer at Amsterdam, Holland, 11: 4513-5; ‘Max Havelaar,’ an exposure of Dutch oppression of the natives of Java, 4513; other writings, 4514.
‘Multatuli’s Last Words to the Reader,’ 4515; ‘Idyll of Saïdjah and Adinda,’ 4517-20; biography, 42: 137.
Dekker, Thomas, English pamphlet and songwriter, 11: 4521-3; a Dickens of the Elizabethan stage, 4521; wrote pamphlets of value for light on social life, 4522; a genuine songwriter, *id.*; ‘From The Gul’s Horne Booke,’ 4523; ‘Sleep,’ 4525; ‘The Praise of Fortune,’ *id.*; ‘Content,’ 4526; ‘Rustic Song,’ *id.*; ‘Lullaby,’ 4527; biography, 42: 137.
De Lancey, Edward Floyd, 42: 137.
Deland, Ellen Douglass, 42: 137.
Deland, Margaret Wade, 42: 137; ‘John Ward, Preacher,’ 44: 168; ‘Wishes and Prayers,’ 41: 16804; ‘The Rosemary,’ 41: 16745; ‘Life,’ 41: 16840; ‘Love and Death,’ 40: 16644; ‘Philip and His Wife,’ 45: 554.

- Delaporte, Michel**, 42: 137.
- Delavigne, Jean François Casimir**, French poet, Frederic Loliée on, 11: 4528-9; a lyrical poet, author of popular political elegies, 4528; a dramatist notable for success in high comedy, 4529.
- ‘The Confession of Louis XI.’, 4529-34; biography, 42: 137; ‘The Sicilian Vespers’, 45: 409.
- ‘Delay,’ by Louisa Bushnell, 40: 16625.
- Del Castillo, Bernal Diaz**, one of the chief chroniclers of the conquest of Mexico, 11: 4613-4; written to correct exaggeration of part played by Cortes, 4613; a rough but fascinating narrative, 4614.
- ‘From the True History of the Conquest of Mexico,’ 4614.
- ‘Delectable Duchy, The,’ by ‘Q’ (A. T. Quiller-Couch), 44: 198.
- De Leon, Edwin**, 42: 137.
- Deléry, François Charles**, 42: 137.
- De Lisle, Rouget**, ‘The Marseillaise,’ 40: 16435.
- Delitzsch, Franz**, 42: 138.
- De Maistre, Xavier**, ‘Voyage Around My Chamber,’ 45: 521.
- Delmar, Alexander**, 42: 138.
- Delmonte, Felix Maria**, 42: 138.
- Delmonte y Tejada, A.**, 42: 138.
- Deloney, Thomas**, 42: 138.
- De Long, George Washington**, 42: 138.
- Delord, Taxile**, 42: 138.
- ‘Delphinc,’ by Madame de Staël, 44: 186.
- Delpit, Albert**, 42: 138.
- Delvau, Alfred**, 42: 138.
- Delwig, A. A., Baron**, 42: 138.
- Demeter, Dimitrija**, 42: 138.
- De Mille, Henry Churchill**, 42: 138.
- De Mille, James**, 42: 138.
- Deming, Philander**, 42: 139.
- Democracy, a thorough study of its principles, by T. Erskine May, 45: 350; J. A. Froude, no faith in permanence of, 45: 350.
- ‘Democracy and Liberty,’ by W. E. H. Lecky, 44: 5.
- Democracy, danger of suppression of freedom of individual opinion by, 44: 75.
- ‘Democracy in Europe: A History,’ by T. Erskine May, 45: 350.
- Democracy, its developments called in question by W. E. H. Lecky, 44: 5.
- Democracy, its problems ably discussed by E. L. Godkin in a volume of eleven political and economic essays, 45: 534.
- ‘Democracy, The Duty of Criticism in a,’ by E. L. Godkin, 16: 6374.
- Demogeot, J. C.**, 42: 139.
- ‘Demonology and Devil-Lore,’ by Moncure D. Conway, 45: 359.
- Demosthenes**, Greek orator, Robert Sharp on, 11: 4535-41; degeneracy and decline in Athens, 4535-6; the danger of conquest by Macedon, 4537; extreme disadvantages under which Demosthenes sought to become an orator, 4538; his career of unsurpassed success, 4539; the famous ‘crown’ contest, *id.*; hostile attacks and exile, 4540; death of Alexander, and recall to Athens, *id.*; final exile and death, *id.*; biography, 42: 139.
- ‘The Third Philippic,’ 11: 4541-52; ‘Invective Against License of Speech,’ 4552; ‘Justification of His Patriotic Policy,’ 4553.
- Dempster, C. L. H.**, 42: 139.
- Denham, Sir John**, 42: 139.
- Denis, Jean Ferdinand**, 42: 139.
- Denison, Charles Wheeler**, 42: 139.
- Denison, John Ledyard**, 42: 139.
- Denison, Mary**, 42: 139.
- Denison, Mrs. Mary Andrews**, 42: 139.
- Denne, Henry**, 42: 139.
- Denne-Baron, P. J. R.**, 42: 139.
- Dennery or d’Ennery, A. P.**, 42: 139.
- Dennie, Joseph**, 42: 139.
- Dennis, John**, 42: 140.
- Deotyma**, 42: 140.
- ‘Departure,’ by William Cranston Lawton, 40: 16445.
- ‘Departure for Syria,’ by M. de Laborde, 40: 16436.
- Depew, Chauncey Mitchell**, 42: 140.
- De Peyster, John Watts**, 42: 140.
- ‘De Profundis,’ by H. W. Baker, 41: 16872.
- De Puy, Henry Walter**, 42: 140.
- De Puy, William Harrison**, 42: 140.
- De Quincey, Thomas**, English essayist, George R. Carpenter on, 11: 4555-61; great emotional and imaginative power, 4555; his eccentricities, 4556; 215 separate writings filling fourteen volumes, *id.*; his dreaming tendencies, 4557; his writings no longer popular, 4558; his style, 4559; a limited and failing fame, 4560.
- ‘Charles Lamb,’ 4561; ‘Despair,’ 4565; ‘The Dead Sister,’ 4566-70; ‘Levana and Our Ladies of Sorrow,’ 4571; ‘Savannah-La-Mar,’ 4575; ‘The Bishop of Beauvais and Joan of Arc,’ 4578; biography, 42: 140; ‘Confessions of an English Opium-Eater,’ 44: 78.
- Derby, George Horatio**, 42: 140.
- Derby, James Cephas**, 42: 140.
- Dernburg, Friedrich**, 42: 140.
- De Rosny, Leon**, 42: 140.
- Déroulède, Paul**, French poet, 11: 4580; his ‘Songs of the Soldier,’ 150 editions exhausted, *id.*; dramas in verse, and a cantata, *id.*
- ‘The Harvest,’ 4581; ‘In Good Quarters,’ 4582; ‘Good Fighting,’ 4583; ‘Last Wishes,’ 4584; biography, 42: 140.
- Derzhávin, G. R.**, 42: 140; ‘God,’ 41: 16841.
- De Sanctis, Francesco**, 42: 141.
- Désaugiers, M. A. M.**, 42: 141.
- Desbordes-Valmore, Marceline**, 42: 141.
- Descartes, René**, French philosopher, 11: 4585-8; revolt of free thought against scholastic, 4585; his ‘Discourse on Method,’ suggested new science of thought, *id.*; his work in science, mathematics, and physics, 4586;

- his philosophy, 4587; brief influence of his teaching, 4588; books on, *id.*
- ‘Of Certain Principles of Elementary Logical Thought,’ 4588; ‘An Elementary Method of Inquiry,’ 4590; ‘The Idea of God,’ 4593; biography, 42: 141.
- ‘Descent of Man and Selection in Relation to Sex, The,’ by Charles Darwin, 44: 9.
- Deschamps, Eustache**, 42: 141.
- Deschamps de S. A., A.**, 42: 141.
- Deschamps de S. A., É.**, 42: 141.
- ‘Description of Morning’ (Turkish—sixteenth century), by Lamii (Mohammed Ben Osman Ben Ali Nakkash), 41: 16974.
- Deshoulières, Antoinette**, 42: 141.
- Desjardins, Paul**, French essayist, Grace King on, 11: 4596-9; a new advocacy of the spiritual ideals, 4596; critical essays notable for altruism, 4598; ‘The Present Duty,’ and ‘The Conversion of the Church,’ *id.*
- ‘The Present Duty,’ 4600; ‘The Conversion of the Church,’ 4605; ‘Two Impressions,’ 4607; biography, 42: 141.
- Deslys, Charles**, 42: 141.
- Desmarests de S.-S., J.**, 42: 141.
- Desmond, Humphrey J.**, essay on De Sismondi, 34: 13471.
- Desnoiresterres, Gustave**, 42: 142.
- Desnoyers, Louis**, 42: 142.
- ‘Desperate Remedies,’ Thomas Hardy’s first novel, 17: 6934.
- Despériers, Bonaventure**, 42: 142.
- Desportes, Philippe**, 42: 142.
- ‘Destiny,’ by Susan Edmonston Ferrier, 44: 47.
- ‘Destiny of Man, The, Viewed in the Light of His Origin,’ by John Fiske, 44: 10.
- Destouches, P. N.**, 42: 142.
- Destutt de Tracy, A. L. C., C.**, 42: 142.
- De Tabley, Lord—J. B. L. W.**, 42: 142.
- ‘Detachment,’ an Indian epigram, 41: 16900.
- Detective stories, made a great success by Emile Gaboriau, 15: 6137.
- Detlef, Karl**, 42: 142.
- Deus, João de**, 42: 142.
- De Vere, Sir Aubrey**, English poet, 11: 4600-10; his love of nature and descriptive verses, 4609; his dramas, ‘Julian the Apostate’ and ‘Mary Tudor,’ *id.*; perfection of his sonnets, *id.*
- ‘The Crusaders,’ 4610; ‘The Children Band,’ *id.*; ‘The Rock of Cashel,’ 4611; ‘The Right Use of Prayer,’ *id.*; ‘The Church,’ *id.*; ‘Sonnet,’ 4612; biography, 42: 142.
- De Vere, Aubrey Thomas**, 42: 142.
- De Vere, Mary Ainge**, 42: 142.
- De Vere, M. S.**, 42: 142.
- ‘Devil, How the Took to Himself an Old Wife,’ by Hans Sachs, 32: 12632.
- De Walden, Thomas Blaides**, 42: 142.
- Dewey, Orville**, 42: 143.
- Dexter, Henry Martyn**, 42: 143.
- ‘*Dialogues of the Dead*,’ by George, Lord Lyttelton, 45: 370.
- ‘*Dialogues of the Dead*,’ by Lucian, 44: 66.
- Diamante, Juan Bautista**, 42: 143.
- ‘Diana of the Crossways,’ by George Meredith, 44: 53.
- ‘Diana Tempest,’ by Mary Cholmondeley, 44: 286.
- ‘*Diary of Two Parliaments*,’ by H. W. Lucy, 45: 350.
- Diaz, Mrs. Abby**, 42: 143.
- Diaz or Dias, A. G.**, 42: 143.
- Diaz de Escobar, N.**, 42: 143.
- Diaz del Castillo, B.**, 42: 143.
- Dibdin, Charles**, an actor, a dramatist, and a composer, 11: 4620; his sea songs especially famous, *id.*
- ‘*Sea Song*,’ 4621; ‘*Song: The Heart of a Tar*,’ 4622; ‘*Poor Jack*,’ *id.*; ‘*Tom Bowling*,’ 4623; biography, 42: 143.
- Dibdin, Thomas Froggall**, 42: 143.
- Dibdin, Thomas John**, 42: 143.
- Di Celano, Thomas**, ‘*Dies Irae*,’ 41: 16908.
- Dicey, Edward**, 42: 143.
- Dickens, Charles**, 42: 143.
- Dickens, Charles**, English novelist,—a most winning personality, genius, and humor, 11: 4625; after all criticisms a tremendous force, 4626; Laurence Hutton on his life and writings, 4627-34; his first book, ‘*Sketches by Boz*,’ 4628; phenomenal success of ‘*Pickwick*,’ 4629; novels succeeding in 1837-42, 4630; visit to the United States, 4631; the ‘*Christmas Carol*’ series, *id.*; novels in 1846-70, 4632-3; successful periodicals, 4633; “staying qualities” of Dickens, 4634.
- ‘*The One Thing Needful*,’ 4635; ‘*The Boy at Mugby*,’ 4641-9; ‘*The Burning of Newgate*,’ 4650-64; ‘*Monseigneur*,’ 4665-87; ‘*The Ivy Green*,’ 4688; biography, 42: 143.
- ‘*Oliver Twist*,’ 44: 48; ‘*Great Expectations*,’ 44: 133; ‘*Bleak House*,’ 44: 169; ‘*David Copperfield*,’ 44: 229; ‘*Dombeay and Son*,’ 44: 229; ‘*Our Mutual Friend*,’ 44: 230; ‘*Little Dorrit*,’ 44: 230; ‘*Hard Times*,’ 44: 266; ‘*The Life of*,’ by John Forster, 45: 346; ‘*Barnaby Rudge*,’ 45: 355; ‘*A Tale of Two Cities*,’ 45: 460; ‘*Pickwick Papers*,’ 45: 551.
- ‘*Dickens in Camp*,’ by Bret Harte, 17: 6999.
- Dickens, Mary Angela**, 42: 144.
- Dickinson, Anna Elizabeth**, 42: 144.
- Dickinson, Emily**, 42: 144; ‘*The Service of Song*,’ 40: 16523.
- Dickinson, John**, 42: 144.
- ‘*Dictator, The*,’ by Justin McCarthy, 44: 232.
- Diderot, Denis**, the chief of the famous French Encyclopædists, 12: 4689-92; a Jesuit Latin education—and revolt to literature, 4689; his ‘*Philosophic Thoughts*’ and ‘*Interpretation of Nature*’ set aside revealed religion, *id.*; ‘*Letter on the Blind*,’ 4690; the ‘*Encyclopédie*’ his monumental work, *id.*; his attack on what was known to him as Christianity, 4691; father of the modern domestic drama,

- 4691; 'Essay on Painting,' *id.*; 'Rameau's Nephew,' 4692; his nine 'Salons,' criticisms of painting of the highest excellence, *id.* 'From Rameau's Nephew,' 4693-703; biography, 42: 144; 'Thoughts Concerning the Interpretation of Nature,' 45: 483; 'Pensees Philosophiques,' 45: 483.
- 'Diderot and the Encyclopedists,' by John Morley, 44: 80.
- Didier, Charles**, 42: 144.
- Didier, Eugene Lemoine**, 42: 144.
- 'Dido, Queen, the Curse of,' from Virgil's 'Aeneid,' 38: 1543.
- Diebitsch-Peary, Josephine**, 'My Arctic Journal,' 45: 543.
- Dieffenbach, Christian**, 42: 144.
- Dierx, Léon**, 42: 144.
- 'Dies Iræ,' by Thomas di Celano, 41: 16908; English translation, by Edward Slosson, 41: 16909.
- Dietrickson, L. H. S.**, 42: 144.
- Dieulafoy, Jeanne Rachel**, 42: 145.
- Diez, Friedrich Christian**, 42: 145.
- Diez, Katharina**, 42: 145.
- 'Differences,' by Charles Mackay, 40: 16421.
- Dilke, Charles Wentworth**, 42: 145.
- Dilke, Sir Charles Wentworth**, 42: 145.
- Dilke, Emilia Frances, Lady**, 42: 145.
- Dinkelage-Campe, Emmy von**, 42: 145.
- Dingelstedt, Franz von**, a German theatre director, poet, and novelist, 12: 4704-5; free-thinking radical poems, 4704; brilliantly successful drama, 'House of the Barneveldts,' *id.*; admirable novels, 4705; commentaries upon Shakespeare and Goethe, *id.*
- 'A Man of Business,' 4705-9; 'The Watchman,' 4710; biography, 42: 145; 'The Amazon,' 44: 180.
- Diniz, Julio**, 42: 145.
- Diniz da Cruz e Silva, A.**, 42: 145.
- Dinnies, Anna Peyre**, 42: 145.
- Diogenes Laertius**, author of a Greek work on 'Lives and Sayings of the Philosophers,' which for many things is the chief, or sole authority, 12: 4711; his work uncritical, but fascinating, *id.*; no good translation, 4712.
- 'Life of Socrates,' 4712-20; 'Examples of Greek Wit and Wisdom,' 4720-4; biography, 42: 145.
- Dionysus or Bacchus, worship of, with lyric songs, 37: 15176; the dithyrambic hymn, adapted by Arion to a chorus, the seed of the drama, 15171, 15176.
- 'Dirge for Two Veterans,' by Walt Whitman, 39: 15901.
- Dirges, Greek, Simonides and Pindar famous for, 37: 15177.
- 'Disappointment,' by Maria Gowen Brooks, 40: 16371.
- 'Disciple, The,' by Paul Bourget, 44: 251.
- 'Discoveries of America,' by Arthur James Weise, 45: 351.
- 'Discovery, A,' by Menella Bute Smedley, 41: 16735.
- Disraeli, Benjamin**. See BEACONSFIELD, 42: 145; 'Endymion,' 44: 5; 'Coningsby,' 44: 139; 'Lothair,' 45: 551.
- Disraeli, Isaac**, a Jew of Venetian-Spanish family, settled in England, and turned Anglican, 12: 4725-6; success of his compend of curiosities, calamities, and quarrels in literature, 4725-6; other literary performances, 4726.
- 'Poets, Philosophers, and Artists Made by Accident,' 4727; 'The Martyrdom of Charles the First,' 4730; biography, 42: 145; 'Curiosities of Literature,' 44: 6; 'Amenities of Literature,' 45: 337.
- 'District Doctor, The,' by Ivan Turgeneff, 37: 15082-90.
- Ditson, George Leighton**, 42: 146.
- 'Diversions of Purley, The,' by John Horne Tooke, 44: 125.
- Divination, Method of, among the Germans, by Tacitus, 36: 14379.
- Dix, Dorothea Lynde**, 42: 146.
- Dix, John Adams**, 42: 146.
- Dix, Morgan**, 42: 146.
- Dixon, James**, 42: 146.
- Dixon, Richard Watson**, 42: 146.
- Dixon, William Hepworth**, 42: 146.
- Djaghidshurdshi, Scheichi II.**, 'Epigram,' 41: 16072.
- 'Dmitri Rudin,' by Turgeneff, 44: 223.
- Dmitriev, I. I.**, 42: 146.
- Doane, George Washington**, 42: 147.
- Doane, William Croswell**, 42: 147.
- Dobell, Sydney**, English thinker and poet of broad human sympathies, 12: 4733; 'The Roman' and 'Balder,' *id.*; 'England in War Time,' 4734; his descriptions of scenery among the finest in English literature, *id.*
- 'Epigram on the Death of Edward Forbes,' 4734; 'How's My Boy?' 4735; 'The Sailor's Return,' 4736; 'Afloat and Ashore,' 4737; 'The Soul,' 4738; 'England,' 4739; 'America,' *id.*; 'Amy's Song of the Willow,' 4740; biography, 42: 147.
- Döbrentey, Gabriel**, 42: 147.
- Dobrolyubov, N. A.**, 42: 147.
- Dobrovsky, Joseph**, 42: 147.
- Dobson, Austin**, English poet and essayist, Esther Singleton on, 12: 4741-3; light society verse, of rare quality, 4741; three volumes of essays, 4742; several biographies and introductions to new editions, *id.*
- 'On a Nankin Plate,' 4743; 'The Old Sedan-Chair,' 4744; 'The Ballad of Prose and Rhyme,' 4745; 'The Cur's Progress,' 4746; 'Good-Night, Babette,' 4747; 'Dora *versus* Rose,' 4750-4; 'A Ballad to Queen Elizabeth,' 4755; 'The Princess de Lamballe,' 4756; biography, 42: 147; 'Thomas Bewick and His Pupils,' 44: 204.
- 'Docks, In the,' by Louise Imogen Guiney, 40: 16556.

- 'Doctor Antonio,' by Giovanni Ruffini, 44: 235.
 'Doctor Faustus,' by Christopher Marlowe, 44: 39.
 'Doctor, The,' by Robert Southey, 44: 47.
 'Doctor Thorne,' by Anthony Trollope, 44: 197.
Dóczy, Ludwig von, 42: 147.
Dodd, Anna Bowman, 42: 147.
Dodd, Mary Ann Hanmer, 42: 147.
Doddridge, Philip, 42: 147; ('Sursum,' 41: 16850.
Dodge, Mary Abigail, 42: 148.
Dodge, Mary Barker, 42: 148.
Dodge, Mary Mapes, American editor, author of 'Hans Brinker, or the Silver Skates,' 12: 4757; volumes of juvenile verse, 4758.
 'The Race,' 4758-70; biography, 42: 148.
Dodge, Richard Irving, 42: 148.
Dodge, Theodore Ayrault, 42: 148.
Dodgson, Charles Lutwidge, 42: 148.
Dodsley, Robert, 42: 148.
Doesticks, Q. K. Philander. See THOMPSON, 42: 148.
Dohm, Ernst, 42: 148.
Dolbear, Amos Emerson, 42: 148.
Dolce, Lodovico, 42: 148.
Dole, Charles Fletcher, 42: 148.
Dole, Nathan Haskell, 42: 148; essays on Fitzgerald, Goncharof, Omar Khayyám, and Verga, 14: 5797; 16: 6533; 21: 8541; 38: 15297; ('The Abbé's Dream,' 41: 16899; 'Larks and Nightingales,' 41: 16707.
 'Dollie,' by Samuel Minturn Peck, 40: 16356.
Döllinger, J. J. I., 42: 149.
 'Doll's House, The,' by Ibsen, 44: 70.
 'Dombey and Son,' by Dickens, 11: 4632; 44: 229.
 'Domestic Service,' by Edwin Whipple, 39: 15840.
Domett, Alfred, 42: 149.
 'Donal Grant,' by George Macdonald, 44: 54.
 'Dona Luz,' by Juan Valera, 44: 221.
 'Dona Perfecta,' by Benito Pérez Galdós, 44: 221.
 'Don John,' by Jean Ingelow, 44: 235.
Donne, Dr. John, English poet, 12: 4771-4; his large nature and genius, 4771; Life of, by Walton, *id.*; his 'Satires,' 4772; recast by Pope and Parnell, 4773.
 'The Undertaking,' 4774; ('A Valediction Forbidding Mourning,' 4775; 'Song,' 4776; 'Love's Growth,' *id.*; 'Song,' 4777; biography, 42: 149.
Donnelly, Eleanor Cecilia, 42: 149.
Donnelly, Ignatius, 42: 149.
 'Don Orsino,' by F. Marion Crawford, 45: 371.
 'Donovan,' by Edna Lyall, 44: 237.
Doolittle, Justus, 'Social Life of the Chinese,' 45: 437.
Dora d'Istria, 42: 149.
Doran, John, 42: 149.
Dorer-Egloff, Eduard, 42: 149.
Dorgan, John Aylmer, 42: 149; ('The Dead Solomon,' 41: 16914.
 'Doris: A Pastoral,' by Arthur Joseph Munby, 40: 16666.
 'Dorothy,' by Charles Henry Phelps, 40: 16357.
Dorr, Mrs. Julia Caroline, 42: 149; ('The Apple Tree,' 40: 16526; ('Sealed Orders,' 41: 16740.
Dorsch, Eduard, 42: 149.
Dorset, Charles Sackville, Earl of, 42: 149.
Dorsey, Anna Hanson, 42: 150.
Dorsey, James Owen, 42: 150.
Dorsey, Sarah Anne, 42: 150.
 'Dosia,' by Henri Gréville, 44: 181.
 'Dosia's Daughter,' by Henri Gréville, 44: 181.
Dostoévsky, Feodor Mikhailovitch, the most characteristically national of Russian writers, Isabel F. Hapgood on, 12: 4779-86; his special domain the great middle class of society in Russia, 4779; his 'Poor People' a great success, 4781, 4785; influence of the atheist socialist Byelinsky, 4782; sent to a Siberian prison, 4783; the story of it in 'Notes from the House of the Dead,' *id.*; his epilepsy—study of, in 'The Idiot,' 4784; his 'Crime and Punishment' his greatest work, *id.*; his periodical 'Diary of a Writer' enormously popular, *id.*; his style, *id.*; his feminine characters, 4785; unbounded popularity, 4786.
 'From Poor People,' 4787-99; ('The Bible Reading,' 4799-805; biography, 42: 150; his 'Crime and Punishment,' 44: 110.
 'Doubt,' author unknown, 40: 16643.
 'Doubting Heart, A,' by Annie Keary, 44: 233.
Doucet, Charles Camille, 42: 150.
Doudney, Sarah, 42: 150.
Douglas, Alice May, 42: 150.
Douglas, Amanda Minnie, 42: 150; her 'Floyd Grandon's Honor,' 44: 231.
Douglas, Gavin, 42: 150.
Douglas, Robert Kennaway, 42: 150; article on the Literature of China, 9: 3629.
Douglas, William, ('Annie Laurie,' 40: 16366.
Douglass, Frederick, 42: 150.
Dovale, Charles, 42: 150.
Dovaston, T. M., ('Glee,' 40: 16627.
Dovizi or Dovizio, Bernardo. See BIBBIENA, 42: 151.
Dowden, Edward, an English critic, essayist, and historian of literature, especially notable for masterly treatment of Shakespeare, 12: 4806-7; his volumes of collected essays, 4806; ('Shakespeare: A Study of His Mind and Art,' 4807; his Lives of Shelley and Southey, *id.* ('The Humor of Shakespeare,' 4807; ('Shakespeare's Portraiture of Women,' 4811; ('The Interpretation of Literature,' 4812-4; biography, 42: 151.
 Dowden, Edward, essay on Goethe, and article on Shakespeare, 16: 6385; 33: 13167.
Dowie, Menie Muriel, ('A Girl in the Carpathians,' 44: 72.
Dowling, Bartholomew, 42: 151; ('The Revel,' 40: 16373.
Downes, William Howe, 42: 151.

- 'Downfall, The,' by Émile Zola, 44: 288.
- Downing, Andrew Jackson**, 42: 151.
- Downing, Fanny Murdaugh**, 42: 151.
- 'Down the Bayou,' by Mary Ashley Townsend, 41: 17009.
- 'Dow's Flat,' by Bret Harte, 17: 6990.
- Doyle, A. Conan**, author of several historical novels, and of 'The Adventures of Sherlock Holmes,' 12: 4815.
- 'The Red-Headed League,' 4816-37; 'The Bowmen's Song,' 4838; biography, 42: 151.
- 'Micah Clarke,' 45: 527; 'The White Company,' 45: 522; 'The Adventures of Sherlock Holmes,' 44: 13; 'The Great Shadow,' 44: 260.
- Doyle, Sir Francis Hastings**, 42: 151; 'The Private of the Buffs,' 40: 16574.
- Drachmann, Holger**, Danish author of poems, dramas, novels, short stories, and sketches, 12: 4840-1; his lyric poems his best work, 4840; especially successful in poems and stories of sea-life, 4841.
- 'The Skipper and His Ship,' 4842-8; 'The Prince's Song,' 4849; biography, 42: 151.
- 'Draft Riot, The,' by Charles de Kay, 40: 16564.
- Drake, Benjamin**, 42: 151.
- Drake, Francis Samuel**, 42: 151.
- Drake, Joseph Rodman**, an early American poet, author of 'The Culprit Fay' and 'The American Flag,' 12: 4851.
- 'A Winter's Tale,' 4853; 'The Culprit Fay,' 4854-62; 'The American Flag,' 4863; biography, 42: 151.
- 'Drake, Joseph Rodman, On the Death of,' by Fitz-Greene Halleck, 17: 6868.
- Drake, Samuel Adams**, 42: 151.
- Drake, Samuel Gardner**, 42: 151.
- 'Drake's Drum,' by Henry Newbolt, 41: 17025.
- Drama, Greek, sprung from the choral ode, 37: 15183; Attic drama, 15175; the poets who founded choral poetry, 15174.
- 'Drama, The,' Voltaire on, 38: 15487.
- 'Drama, The Technique of,' by Freytag, 15: 6015.
- Dramatic fads, satirized by Wm. Winter, 39: 16062.
- Dramor**, 42: 151.
- Draper, John William**, an Englishman early settled in America, professor of chemistry in New York (1830-82), and author (1858) of a large text-book on 'Human Physiology,' 12: 4865; his 'History of the American Civil War,' 'Intellectual Development of Europe,' and 'Conflict between Religion and Science,' 4865.
- 'The Vedas and Their Theology,' 4866; 'Primitive Beliefs Dismissed by Scientific Knowledge,' 4868; 'The Koran,' 4870-6; biography, 42: 152; 'History of the Conflict between Religion and Science,' 44: 247.
- Draper, Lyman Copeland**, 42: 152.
- 'Drapier Letters, The,' by Jonathan Swift, 45: 338.
- Dräxler-Manfred, K. F.**, 42: 152.
- Drayton, Michael**, an English poet; great personal attractions, but small literary output, 12: 4877-9; his first book, religious poems, 4877; a series of historical poems, 4878; two volumes of lyrical, *id.*
- 'Sonnet,' 4879; 'The Ballad of Agincourt,' 4880; 'Queen Mab's Excursion,' 4883; biography, 42: 152; his 'Polyolbion,' 44: 296.
- 'Dr. Claudius,' by F. Marion Crawford, 44: 282.
- 'Dream Children,' by Horace E. Scudder, 45: 462.
- 'Dream-Peddler,' by Thomas Lovell Beddoes, 41: 16724.
- 'Dreamthorpe,' by Alexander Smith, 45: 371.
- Dreyfus, Abraham**, 42: 152.
- 'Drift,' by George Arnold, 40: 16554.
- Drinker, Anna**, 42: 152.
- Driver, Samuel Rolles**, 42: 152.
- 'Dr. Jekyll and Mr. Hyde,' by Robert Louis Stevenson, 44: 54.
- 'Dr. Latimer,' by Clara Louise Burnham, 44: 286.
- Drobisch, G. T.**, 42: 152.
- Droogenbroeck, Jan van**, 42: 152.
- Drossinis, Georg**, 42: 152.
- Droste-Hülshoff, A. E. von, Baroness**, 42: 152.
- Droysen, Johann Gustav**, 42: 152.
- Droz, Gustave**, a Paris popular favorite, author of short sketches and light essays, 12: 4885; one hundred and fifty editions of his first book, *id.*; peculiar excellence of his studies of children, 4886.
- 'How the Baby was Saved,' 4886; 'A Family New Year's,' 4891; 'Their Last Excursion,' 4893-6; biography, 42: 152; 'Around a Spring,' 44: 250.
- 'Dr. Sevier,' by George W. Cable, 44: 153.
- 'Dr. Syntax, The Three Tours of,' by William Combe, 44: 71.
- 'Drum Beat of England, The,' Daniel Webster on, 38: 15747.
- Drummond, Henry**, a Scottish popular essayist, 12: 4897; work on 'Natural Law in the Spiritual World,' *id.*; 'The Ascent of Man' and 'Tropical Africa,' *id.*
- 'The Country and Its People,' 4898; 'The East-African Lake Country,' 4900-4; 'White Ants,' 4905-12; biography, 42: 153; 'The Greatest Thing in the World,' 45: 367; 'Tropical Africa,' 45: 559.
- Drummond, William, of Hawthornden**, 12: 4913-5: a Scottish poet of nature, 4913; his philosophic essay on death, 4914; 'History of the Five Jameses,' 4915.
- 'Sextain,' 4915; 'Madrigal,' 4916; 'Reason and Feeling,' 4917; 'Degeneracy of the World,' *id.*; 'The Briefness of Life,' *id.*; 'The Universe,' 4918; 'On Death,' *id.*; biography, 42: 153.
- Drushinin, A. V.**, 42: 153.
- Dryden, John**, the foremost man of letters of the period following the Restoration, Prof. T. R. Lounsbury on, 12: 4919; his first effort

- shockingly bad, 4920; his tribute to Cromwell (1659); became poet laureate under Charles II. (1670-88) and James II., 4921; twenty-two plays during 1663-81, *id.*; comedies vulgar and low, 4922; tragedies a partial success, *id.*; critical prose essays of great excellence, *id.*; his 'Annus Mirabilis' inferior, but 'Absalom and Achitophel' an immense success, 4923; a second satire, 'The Medal' and a third, 'Mac Flecknoe,' 4925; brutal denunciation of Shadwell, 4926-7; becomes a Roman Catholic under James II., 4927-8; his 'Hind and Panther,' 4928; thrown out of offices by Revolution of 1688, 4929; translation of Virgil and large volume of 'Fables' or stories, 4930; the chief founder of modern English prose, *id.*
- 'From The Hind and the Panther,' 4933-5; 'To My Dear Friend Mr. Congreve,' 4936; 'Ode,' 4938; 'A Song,' 4943; 'Lines Printed under Milton's Portrait,' *id.*; 'Alexander's Feast; or, The Power of Music,' 4944; 'Achitophel,' 4949; biography, 42: 153.
- Duboc, Charles Edouard.** See WALDMÜLLER, 42: 153.
- Duboc, Julius.** 42: 153.
- Du Boccage, M. A. F.**, 42: 153.
- Dubois, Felix.** 'Timbuctoo the Mysterious,' 45: 465.
- Du Boisgobey.** See BOISGOBEY, 42: 153.
- Du Bois-Reymond, Emil.** 42: 153.
- Dubos, Jean Baptiste.** 42: 153.
- Du Camp, Maxime.** French political writer, novelist, and poet, 12: 4951-2; 'Souvenirs of 1848' and 'The Nile, Egypt, and Nubia,' 4951; 'The Two Sicilies,' 4952; series of fine works on Paris, and on the Commune, *id.*; poems and novels, *id.*
- 'A Street Scene During the Commune,' 4952-6; biography, 42: 153.
- Du Cange, C. D., Sieur.** 42: 153.
- Ducange, V. H. J. B.**, 42: 153.
- Du Chaillu, Paul Belloni.** 42: 154; 'Explorations and Adventures in Equatorial Africa,' 44: 111.
- 'Duchesse de Langeais, The,' by Balzac, 44: 218.
- 'Duchess Emilia, The,' 44: 236.
- 'Duchess of Malfi' (1623), one of John Webster's Italian tragedies, 38: 15758-9; example from, 15760-8.
- "Duchess, The."** See HUNGERFORD, 42: 154.
- Ducis, Jean François.** 42: 154.
- Duclos, Charles Pinot.** 42: 154.
- Dudevant, Madame.** See SAND, GEORGE, 42: 154.
- Duff, M. E. G., Sir.** 42: 154.
- Dufferin, F. T. H. B., Earl of.** 42: 154.
- Dufferin, Helena Selina, Lady.** 42: 154; 'Lament of the Irish Emigrant,' 40: 16372.
- Duff-Gordon, Lady.** 'Last Letters from Egypt,' 45: 554; 'The History and Literature of the Crusades,' 44: 97.
- Duffield, Pitts.** essays on Sidney and Smollett, 34: 13385; 34: 13575.
- Duffield, Samuel Willoughby.** 42: 154.
- Dufresny, Charles Rivière.** 'Avaricious Shepherdess,' 40: 16369.
- Dufresny, C. de la R.**, 42: 154.
- Duganne, A. J. H.**, 42: 154.
- Dugdale, William, Sir.** 42: 154.
- Duguay-Trouin, René.** 42: 155.
- Duhring, Julia.** 42: 155.
- Dulaurens, Henri Joseph.** 42: 155.
- Dulk, A. F. B.**, 42: 155.
- Duller, Eduard.** 42: 155.
- Dulles, John Welch.** 42: 155.
- Dumanoir, Philippe.** 42: 155.
- Dumas, Alexandre, Senior.** French novelist and dramatist, Andrew Lang on, 12: 4957-66; the gigantic novelist—much not done by himself, 4957; humor, gayety, and vitality in all his work, 4958; grandson of a marquis and an African woman in Hayti, *id.*; self-education and experiences, 4959-60; attempted plays without success, 4961; his play 'Henri III.' a success, 4962; dabbled in hypnotism, *id.*, a cat story, 4963; by plays and novels greatly enriched after 1830, 4964; ruined by Revolution of 1848, *id.*; an immense force in literature, 4965; his best works, 4966.
- 'The Cure for Dormice that Eat Peaches,' 4967; 'The Shoulder of Athos,' 4975-80; 'The Defense of the Bastion Saint-Gervais,' 4981-5; 'The Consultation of the Musketeers,' 4986-93; 'The Man in the Iron Mask,' 4994; 'A Trick is Played on Henry III. by Aid of Chicot,' 4997: biography, 42: 155.
- 'The Forty-five Guardsmen,' 45: 378; 'The Three Musketeers,' 45: 461; 'Twenty Years After,' 45: 46'; 'The Count of Monte Cristo,' 45: 479.
- Dumas, Senior.** his non-morality, 38: 15287.
- Dumas, Alexandre, Junior.** French novelist and dramatist, Francisque Sarcey on, 12: 5001-9; only two of his novels survive, 'Camille' (1848) and 'The Clémenceau Case,' 5002; astounding success of the play 'Camille,' 5002-3; his masterpiece 'Le Demi-Monde,' 5003; a long series of plays, 5004-7; treatment of woman, 5008-9.
- 'The Playwright is Born—and Made,' 5009; 'An Armed Truce,' 5011-5; 'Two Views of Money,' 5016; 'M. De Remon's Philosophy of Marriage,' 5019; 'Reforming a Father,' 5021-8; 'Mr. and Mrs. Clarkson,' 5029-40; biography, 42: 155; 'Camille,' 45: 378.
- Du Maurier, George.** English artist and novelist, 12: 5041-4; devoted to art from 1856, 5041; on the staff of Punch from 1864, *id.*; his novels 'Peter Ibbetson' (1891) and 'Trilby' (1894), 5042.
- 'At the Heart of Bohemia,' 5044-8; 'Christmas in the Latin Quarters,' 5049; 'Dreaming True,' 5052-9; 'Barty Josselin at School,' 5060; biography, 42: 155; 'The Martian,' 45: 525.

- Dumersan, T. M., 42: 156.
 Dumont, Julia Louisa, 42: 156.
Dunbar, Paul Laurence, 42: 156; 'Conscience and Remorse,' 41: 16902.
Dunbar, William, Scottish poet, court minstrel to James IV., 12: 5064; three chief poems, *id.*; his 'Dance of the Seven Deadly Sins,' an indictment of evils not unlike that of Piers Ploughman, 5065.
 'The Thistle and the Rose,' 5066; 'From The Golden Targe,' 5067; 'No Treasure Avails Without Gladness,' 5068; biography, 42: 156.
 'Dunciad, The,' by Alexander Pope, 44: 66.
Duncker, Dora, 42: 156.
Duncker, Max Wolfgang, 42: 156.
Dunlap, William, 42: 156.
Dunlop, John, 42: 156.
Dunlop, John Colin, 42: 156; 'History of Fiction,' 45: 346.
Dunning, Annie, 42: 156.
Dunraven, W. T. W.-Q., 42: 156.
Duns Scotus, Joannes, 42: 156.
Dunton, Theodore Watts, 'The Bedouin-Child,' 40: 16456.
Dupanloup, F. A. P., 42: 156.
Dupaty, Emmanuel, 42: 157.
Duperron, J. D., Cardinal, 42: 157.
Dupont, Pierre, 42: 157.
Dupont de Nemours, P. S., 42: 157.
Dupuy, Eliza Ann, 42: 157.
Duran, Agustin, 42: 157.
Durand, Alice. See GRÉVILLE, H., 42: 157.
Durandi, Jacopo, 42: 157.
Durant, Gilles, 42: 157.
Duranti, Durante, Count, 42: 157.
Duras, C. L. de K., Duchess of, 42: 157.
Durbin, John Price, 42: 157.
D'Ursey, Thomas, 42: 157.
Düringsfeld, Ida von, 42: 158.
Durivage, Francis Alexander, 42: 158.
Duruy, Georges, 42: 158.
Duruy, Jean Victor, eminent French historical writer and educational administrator, 12: 5069-70; his 'History of Ancient Greece,' and 'History of the Grecian People,' 5069; minister of public instruction six years under Napoleon III., *id.*; 'History of Rome,' 5070.
 'The National Policy,' 5071; 'Results of the Roman Dominion,' 5073; biography, 42: 158; 'History of Rome,' 45: 340.
- Durweesh, Fakrudeed**, 'Thanksgiving of the Pharisee,' 41: 16983.
 'Dusseldorf,' by Heine, 18: 7213.
 Dutch freedom and culture, the story of, in Motley's three great works, 'Rise of the Dutch Republic,' 'History of the United Netherlands,' and 'John of Barneveld,' 45: 421, 490, 338.
 Dutch homely village life depicted in Reuter's 'In the Year 13,' 44: 96.
Dutra É. Mello, A. F., 42: 158.
Dutt, Toru, an English writer of India, a Hindu girl, poet and essayist, 13: 5075; English translations from the French, *id.*; her 'Ancient Ballads of Hindustan,' 5076; a novel in French, *id.*
 'Jogadhyá Uma,' 5077-82; 'Our Casuarina-Tree,' 5082; biography, 42: 158.
 'Duty,' by Ellen Sturgis Hooper, 41: 16734.
Duval, Alexandre, 42: 158.
Duvar, John Hunter. See HUNTER-DUVAR, 42: 158.
Duvergier d'Hauranne, P., 42: 158.
Duveyrier, Charles, 42: 158.
Dux, Adolf, 42: 158.
Duyckinck, Evert Augustus, 42: 158.
Duyckinck, George Long, 42: 159.
Duyse, Prudens van, 42: 159.
Dwight, John S., an editor for thirty years of a Journal of Music, in Boston, 13: 5084; a scholarly musical critic, of rare literary gifts, *id.*
 'Music as a Means of Culture,' 5085-90; biography, 42: 159.
Dwight, Theodore, 42: 159.
Dwight, Theodore, 42: 159.
Dwight, Timothy, 42: 159.
Dwight, Timothy, 42: 159.
Dyce, Alexander, 42: 159.
Dyer, Sir Edward, 42: 159; 'My Minde to Me a Kingdom Is,' 41: 16828.
Dyer, John, 42: 159.
Dyer, Louis, 'The Gods in Greece,' 45: 342, 512.
Dyer, Sidney, 42: 159.
Dyer, Thomas Henry, 42: 159.
Dygasiúski, Adolf, 42: 159.
Dyherrn, Baron George von, 42: 159.
Dzierzkovski, Joseph, 42: 159.

E

- 'Each and All,' by R. W. Emerson, 13: 5453.
Eadie, John, 42: 160.
Eadmer or Edmer, 42: 160.
Eagles, John, 42: 160.
Earle, Mrs. Alice Morse, 42: 160.
Earle, John, 42: 160.
 Early English poetry in Geoffrey of Monmouth's '*Historia Britonum*', 45: 361.
 'Early History of Institutions, Lectures on the,' by Henry Sumner Maine, LL. D., 44: 177.
 'Early History of Mankind, Researches into,' by Edward B. Tylor, 44: 10.
Early, Jubal Anderson, 42: 160.
 'Early Law and Custom,' by Sir Henry Maine, 44: 216.
 'Early Spring,' by Anna Callender Brackett, 40: 16523.
 'Early Verse-Writing in New England,' by M. C. Tyler, 37: 15132-6.
 'Earth, Ancient Life-History of the,' by H. Alleyne Nicholson, 44: 174.
 'Earth and Man, The,' by Arnold Guyot, 45: 534.
 'Earthly Paradise, The,' by William Morris, 44: 11.
 'Earthquakes and Other Earth Movements,' by John Milne, 44: 175.
 'East Angels,' by Constance Fenimore Woolson, 45: 372.
Eastcott, Richard, 42: 160.
Eastlake, Sir Charles Locke, 42: 160.
 'East Lynne,' by Mrs. Henry Wood, 44: 147.
Eastman, Charles Gamage, 42: 160.
Eastman, Julia Arabella, 42: 160.
Eastman, Mary, 42: 160.
Eastwick, Edward Backhouse, 42: 160.
Eaton, A. W. H., 42: 160.
Ebeling, Adolf, 42: 161.
Ebeling, Christoph Daniel, 42: 161.
Eberhard, C. A. G., 42: 161.
Eberhard, Johann August, 42: 161.
Ebers, Georg Moritz, a German author of distinction as an Egyptian archaeologist and an historical novelist, 13: 5091; '*The Egyptian Princess*' his most representative romance, *id.*; other novels represent notable scenes in history, *id.*; two deal with Leyden in 1547 and with old Nürnberg, *id.*, special interest of his '*Through Goshen to Sinai*,' 5092.
 'The Arrival at Babylon,' 5092-100; biography, 42: 161; '*An Egyptian Princess*,' 44: 20; '*Uarda*,' 45: 522.
Ebert, Johann Arnold, 42: 161.
Ebert, Karl Egon, 42: 161.
Ebner-Eschenbach, Baroness M. von, 42: 161.
Ebrard, Johannes Heinrich August, 42: 161.
Ebsworth, Joseph, 42: 161.
Êça de Queiroz, José Maria, 42: 161.
 'Ecce Homo,' by John Robert Seeley, 45: 360.
 'Ecclesiastical Polity, The Laws of,' by Richard Hooker, 45: 367.
Echard or Eachard, Laurence, 42: 162.
Echegaray, José, a Spanish dramatist figuring for Spain as Victor Hugo for France, 13: 5101-3; a civil engineer, scientist, and statesman before 1877, 5101; '*Madman or Saint*' his first great success, 5102; '*The Great Galeoto*' (1881) his supreme dramatic achievement, 5103.
 'From Madman or Saint,' 5104; '*From The Great Galeoto*,' 5109-12; biography, 42: 162.
Echeverría, Estéban, 42: 162.
 'Echo of Passion, An,' by George Parsons Lathrop, 44: 278.
Eckardt, Ludwig, 42: 162.
Eckermann, Johann Peter, 42: 162.
Eckstein, Ernst, 42: 162; '*Nero*,' 44: 298; '*Prusias*,' 45: 510; '*Quintus Claudius*,' 45: 539.
 Eclogues of Virgil, borrowed largely from Greek pastoral, 38: 15417.
 'Economic Interpretation of History,' by J. E. Thorold Rogers, 44: 131.
 Economic questions in English history, 44: 131-2; 45: 365.
 Economist, The, edited by W. Bagehot, 3: 1205; Herbert Spencer sub-editor of (1848-53), 35: 13708.
Écrevisse, Peter, 42: 162.
Eddas, The, Wm. H. Carpenter on, 13: 5113-23; two Eddas, an Elder and a Younger, 5113; the last is the Edda proper, and the work largely of Snorri Sturluson, *id.*; story of Snorri's life, 5114; two works of his extant, his Edda and Norse Sagas, *id.*; the Edda in three parts, 5115; its value is in the old poetry and mythology made known, the ideas, life, and religion of a past otherwise lost, 5116; the "Elder" Edda dates from the 17th century, *id.*; a collection of old Norse poems, 5117; falsely attributed to Saemund, *id.*; origin not known, 5118; thirty-eight old poems included in it, *id.*; picture of the Viking Age, 5118-9; the finest lay the '*Völspá*' or '*Prophecy of the Sibyl*,' 5119; next is '*Hávamál*,' a body of ethical precepts and epigrams, 5120; two cycles are recounted, the Helgi poems of Northern origin and the Völsung of Germanic, 5121; the Helgi did not originally refer to Sigurd, while the fifteen others give his story in its oldest form, *id.*; these last are heathen, 5122; the Sigurd story, *id.*
 'From the Snorra Edda,' 5123-30; '*The Lay of Thrym*,' 5131-7; '*Of the Lamentation of Gudrun over Sigurd Dead*,' 5138; '*The Waking of Brunhilde on the Hindfell by Sigurd*,' 5143.
Eddy, Daniel Clark, 42: 162.
Eden, Emily, 42: 162.

- Eden, Sir Frederick Morton,** 42: 162.
- Edersheim, Alfred,** a Christian Jew of note for books on Biblical topics, 13: 5145; 'Bible History,' and 'Life and Times of Jesus,' his chief works, *id.*
- 'The Washing of Hands,' 5146-50; biography, 42: 162.
- Edgar, John George,** 42: 163.
- Edgecumbe, Richard,** 42: 163.
- Edgeworth, Maria,** a famous author of Irish novels and didactic tales, 13: 5151-2; earlier books educational, 5151; 'Castle Rackrent' (1800) her first Irish novel, *id.*; her last novel, 'Helen' (1834), 5152; racy humorous Irish pictures her greatest success, *id.*; her example gave Scott a start, *id.*
- 'Sir Condy's Wake,' 5153; 'Sir Murtagh Rackrent and His Lady,' 5156-61; biography, 42: 163.
- 'Belinda,' 44: 207; 'Castle Rackrent,' 44: 44; 'Helen,' 44: 280; 'Moral Tales,' 45: 524; 'Patronage,' 44: 238.
- Edgren, Anne Charlotte Lefler,** a Swedish woman writer specially conversant with the life of the upper classes, 13: 5162-3; the struggle of the woman's nature for freedom a constant theme of her dramas, 5162; three volumes of tales showing increase in radicalism, 5162-3.
- 'Open Sesame,' 5164; 'A Ball in High Life,' 5167-74; biography, 42: 163.
- Edgren, August Hjalmar,** 42: 163.
- Edler, Karl Erdmann,** 42: 163.
- Edmonstone, Sir Archibald,** 42: 163.
- 'Education, Aesthetic,' Schiller on, 33: 12911.
- 'Education, Intellectual, Moral, and Physical,' the most popular of Herbert Spencer's works, 35: 13711; 45: 537.
- Education:** Milton on errors in teaching, 25: 10074.
- Education:** modern elementary, hints for, given in Rousseau's 'Emile,' 44: 160.
- 'Education of a Persian Boy,' by Xenophon, 39: 16258.
- Education:** Plutarch on teaching virtue, 20: 11646; on good schoolmasters, 11648; on mothers and nurses, 11649.
- Educational and social ideas of Seneca surprisingly in advance of his age, 33: 13122.
- Educational theories in Hugh Miller's 'My Schools and Schoolmasters,' 45: 453.
- Educational theories very thoroughly worked out in Herbert Spencer's volume entitled 'Education,' 45: 537.
- Edward VI.,** 42: 163.
- 'Edward,' 3: 1336.
- 'Edward Gibbon, The Autobiography of,' by Lord Sheffield, 45: 341.
- Edwards, Amelia Blandford,** 42: 163; 'Barbara's History,' 44: 322.
- Edwards, Annie, Mrs.,** 'Ought We to Visit Her?' 44: 270; 'Steven Lawrence, Yeoman,' 45: 541; 'Susan Fielding,' 45: 460.
- Edwards, Edward,** 42: 163.
- Edwards, George,** 42: 163.
- Edwards, George Wharton,** 42: 163.
- Edwards, Harry Stillwell,** 42: 164.
- Edwards, Henry Sutherland,** 42: 164.
- Edwards, John,** 42: 164.
- Edwards, John,** 42: 164.
- Edwards, John,** 42: 164.
- Edwards, Jonathan,** Egbert C. Smyth on, 13: 5175-9; earliest publications, 5175; revival sermons, 5176; production of his treatises, 5177; religious questions of his time, 5178.
- 'From Narrative of His Religious History,' 5179; 'Written on a Blank Leaf in 1723,' 5182; 'The Idea of Nothing,' *id.*; 'The Notion of Action an Agency Entertained by Mr. Chubb and Others,' 5183; 'Excellency of Christ,' 5184; 'The Essence of True Virtue,' 5187; biography, 42: 164; 'On the Freedom of the Will,' 45: 344.
- Edwards, Louise Betts,** 'My Shadow,' 41: 16905; 'The Highway,' 41: 16819.
- Edwards, M. B. B.,** 42: 164.
- 'Edwin Booth,' 39: 16071.
- Eeden, Frederik van,** 42: 164.
- Eekhoud, Georges,** a French-Belgian editor and author, 13: 5189-90; one of a "Young Belgium" school, 5189; poems, novels, and literary criticism, 5190; 'The New Carthage,' a vivid picture of Antwerp, *id.*
- 'Ex-Voto,' 5190-201; 'Kors Davie,' 5202-14; biography, 42: 164.
- 'Effects of Laziness,' by Lamii, 41: 16975.
- Effen, Justus van,** author of a Dutch Spectator, imitating the English, 42: 164.
- Egan, Maurice Francis,** essays on Calderon, d'Assisi, Fréchette, de Hérédia, Manzoni, O'Reilly, Patmore, Victor, and de Vega, 7: 3071; 15: 5019; 15: 5964; 18: 7277; 24: 9671; 27: 10857; 28: 11179; 32: 12727; 38: 15287; biography, 42: 164; 'Maurice de Guérin,' 41: 16778; 'The Chrysalis of a Book-worm,' 41: 16776.
- Egan, Pierce,** 42: 164.
- Egan, Pierce,** 42: 164.
- Egelhaaf, Gottlob,** 42: 165.
- Egerton, Francis.** See ELLESMORE, 42: 165.
- EGGE, Peter,** 42: 165.
- Eggeling, Julius,** 42: 165.
- Egger, Émile,** 42: 165.
- Eggleston, Edward,** 13: 5215-8; editorial work on Independent, and Hearth and Home, 5215; 'Hoosier Schoolmaster' and other novels, *id.*; 'The Beginners of a Nation,' 5216-7.
- 'Roger Williams,' 5219-24; biography, 42: 165; 'The Beginners of a Nation,' 44: 177; 'The Hoosier Schoolmaster,' 44: 284.
- Eggleston, George Cary,** 42: 165.
- Egill Skallagrimsson,** 42: 165.
- Egilsson, S.,** 42: 165.
- Eginhard or Einhard,** 42: 165.
- 'Egoist, The,' by George Meredith, 44: 140.
- Eguilaz, Luis,** 42: 165.

- 'Egypt, A History of,' by W. M. Flinders Petrie, 44: 20.
- 'Egypt and Chaldaea: The Dawn of Civilization,' by G. Maspero, 45: 343.
- Egypt, Dervishes of, Slatin Pasha's account of, 44: 96; travel and adventure in, by Lady Duff-Gordon in 'Letters from Egypt,' 45: 554; a study of civilization at Thebes in the 14th century B. C., in Eber's novel 'Uarda,' 45: 522; exhaustive study of customs and life in the time of Cleopatra, in Gautier's 'One of Cleopatra's Nights,' 45: 517; the temple worship and astronomy of ancient, depicted by J. N. Lockyer, 45: 476.
- Egyptian Literature**, Francis L. and Kate B. Griffith on, 13: 5225-32; inscriptions rich in facts but no literary charm, 5225; Rameses II, depicted, 5226; biographical epitaph of Ameny, 5227; corrupt state of literary texts, 5228-9; difficulties of accurate translation, 5230; the ancient kingdom period (B. C. 4500-3000), *id.*; the middle kingdom period (B. C. 3000-1600), 5231; new kingdom period (B. C. 1600-700), *id.*; the Saite period (from B. C. 700), 5232.
- 'The Shipwrecked Sailor,' 5233-6; 'The Story of Sanehat,' 5237-49; 'The Doomed Prince,' 5250; 'The Story of the Two Brothers,' 5253-62; 'The Story of Setna,' 5262-74; 'The Stela of Piankhy,' 5274-94; 'Inscription of Una,' 5295-9; 'Songs of Laborers,' 5300; 'Love Songs,' 5301; 'Hymn to Userentes III,' 5303-5; 'Hymn to the Aten,' 5306; 'Hymns to Amen Ra,' 5309-15; 'Songs to the Harp,' 5316; 'From an Epitaph,' 5318; 'From a Dialogue Between a Man and His Soul,' 5319; 'The Negative Confession,' 5320; 'The Teaching of Amenemhat,' 5323; 'The Prisse Papyrus,' 5327-39; 'From the Maxims of Any,' 5340; 'Instruction of Dauf,' 5342; 'Contrasted Lots of Scribe and Fellâh,' 5343; 'Reproaches to a Dissipated Student,' 5344.
- 'Egyptian Princess, An,' by Georg Ebers, 44: 20.
- 'Egyptians, Ancient Religion of the,' by Alfred Wiedemann, 45: 413.
- Ehlert, Louis**, 42: 165.
- Ehrlich, Alfred Heinrich**, 42: 165.
- Eichendorff, Joseph von**, 13: 5345-7; German author of stories, comedies, tragedies, and translations from the Spanish, 5346; enduring beauty of his poems, *id.*; 'Life of a Good-for-Nothing,' *id.*
- 'From Out of the Life of a Good-for-Nothing,' 5347-56; 'Separation,' 5357; 'Lorelei,' 5358; biography, 42: 165.
- Eichhorn, J. G.**, 42: 166.
- Eichrodt, Ludwig**, 42: 166.
- Eichtal, Gustave d'**, 42: 166.
- 'Elkon Basilike,' by John Gauden, 45: 375.
- 'Eily Considine,' by Robert W. Chambers, 40: 16652.
- 'Ekkehard,' by Joseph Victor von Scheffel, 44: 220.
- Elbe, A. von der**, 42: 166.
- 'El Capitan-General,' by Charles Godfrey Lealand, 40: 16546.
- Elder, Susan Blanchard**, 42: 166.
- Elder, William**, 42: 166.
- Elderton, William**, 42: 166.
- 'Elective Affinities,' by Goethe, 44: 173.
- 'Electricity, Experimental Researches in,' by Michael Faraday, 44: 128.
- 'Elegantiae Latinae Sermonis,' by Laurentius Valla, 44: 193.
- 'Elegy Written in a Country Church-Yard,' by Thomas Gray, 16: 6626-9.
- Eliot, Charles W.**, president of Harvard University, 42: 166; his 'American Contributions to Civilization,' 44: 26.
- Eliot, George**, a foremost English novelist, poet, and social philosopher of the 19th century, Charles Waldstein on, 13: 5359-75; her classical expositions of English provincial life, 5359; education and religious development, 5360; translations of Strauss, Feuerbach, and Spinoza, 5361-2; visit to Switzerland, 5362; in London and became Mrs. G. H. Lewes, 5363; her novels, 5364; her realism, 5365; her high idealism, 5366; her social ideal, 5367; humanitarianism, 5368; her didactic poems, 5369; her all-pervading sympathy, 5370; problems of her novels, 5371-3; her humor and her sympathy, 5374.
- 'The Final Rescue,' 5375-82; 'The Village Worthies,' 5382-91; 'The Hall Farm,' 5391-402; 'Mrs. Poyser Has Her Say Out,' 5402-9; 'The Prisoners,' 5409-18; 'Oh, May I Join the Choir Invisible,' 5419; biography, 42: 166.
- 'Adam Bede,' 45: 485; 'Daniel Deronda,' 44: 9; 'Middlemarch,' 45: 519; 'Romola,' 45: 514; 'Silas Marner,' 45: 549; 'The Mill on the Floss,' 45: 440.
- Eliot, John**, 42: 166; 'The Indian Bible,' 44: 23.
- Eliot, Samuel**, 42: 166.
- Elizabeth, Queen of Roumania**. See SYLVA, 42: 167.
- 'Elizabeth; or, The Exiles of Siberia,' by Sophie Cottin, 44: 224.
- 'Elle et Lui,' by George Sand, 44: 186.
- 'Ellen Terry's Beatrice,' by Helen Gray Cone, 40: 16494.
- Ellesmere, F. E., Earl of**, 42: 167.
- Ellet, Elizabeth Fries**, 42: 167.
- Ellinwood, Frank Fields**, 42: 167.
- Elliott, Sir Gilbert**, 42: 167; 'Amynta,' 40: 16501.
- Elliott, Henry Rutherford**, 42: 167.
- Elliott, Jane**, 42: 167.
- Elliott, Charles Wyllys**, 42: 167.
- Elliott, Charlotte**, 42: 167.
- Elliott, Ebenezer**, 42: 167; 'The Bramble Flower,' 40: 16470.
- Elliott, Sir Henry Miers**, 42: 167.
- Elliott, Henry Wood**, 42: 167.
- Elliott, Maud**, 42: 167.
- Elliott, Sarah Barnwell**, 42: 167.

- Elliott, William**, 42: 167.
Ellis, Edward Sylvester, 42: 167.
Ellis, George, 42: 168.
Ellis, George Edward, 42: 168.
Ellis, Robert, 42: 168.
Ellis, Robert or Cynddelw, 42: 168.
Ellis, Sarah Stickney, Mrs., 42: 168.
Ellis, William, 42: 168.
Ellwanger, George Herman, 42: 168.
Ellwood, Thomas, 42: 168.
Elmes, James, 42: 168.
Elmham, Thomas, 42: 168.
Elmsley, Peter, 42: 168.
'Eloping Angels, The,' by Watson, 38: 15706.
Eloquence, in Manzoni's tragedies, 24: 9673; in Abraham Lincoln's Inaugural Addresses, 23: 9059, 9070, 9075.
Elphinston, James, 42: 168.
Elsholtz, Franz von, 42: 168.
'Elsie Venner,' by Oliver Wendell Holmes, 44: 276.
Elson, Louis Charles, 42: 168.
Elton, Sir Charles Abraham, 42: 168.
Elvenich, Peter Joseph, 42: 168.
Elwyn, Alfred Langdon, 42: 169.
Ely, Richard Theodore, 42: 169; essays on Mill, and Adam Smith, 25: 10007; 34: 13519; 'French and German Socialism in Modern Times,' 44: 324.
Elyot, Sir Thomas, 42: 169.
Eltre, Karl, 42: 169.
Emants, Marcellus, 42: 169.
'Emblems,' by Francis Quarles, 44: 241.
Embry, Emma Catherine, 42: 169.
Emerson, Mrs. Ellen, 42: 169.
Emerson, Ralph Waldo, Richard Garnett on, 13: 5421-33; a Carlyle and Emerson period, 5422; a poet rather than philosopher, 5423; his essays, 5424; his lectures, 5425; his 'Nature,' 5426; unsettling effect of his ideas, 5427; celebrated discourses, 5428; 'Essays,' 5428-9; 'Representative Men,' 5429; 'The Conduct of Life' and 'English Traits,' 5430; latest writings, 5431; his restatement of the Divine immanence, 5432; a specially American type, *id.*
'The Times', 5433; 'Friendship,' 5435; 'Nature,' 5438; 'Compensation,' 5441; 'Love,' 5443; 'Circles,' 5445; 'Self-Reliance,' 5448; 'History,' 5451; 'Each and All,' 5453; 'The Rhodora,' 5454; 'The Humble-Bee,' 5455; 'The Problem,' 5456; 'Days,' 5458; 'Musket-aquid,' 5459; 'From the Threnody,' 5462; 'Concord Hymn,' 5465; 'Ode,' *id.*; biography, 42: 169.
 Celebrated by Hermann Grimm to Germans as the most individual thinker since Shakespeare, 45: 555; 17: 6724; 'English Traits,' 44: 30; his private letter of praise to Walt Whitman gains attention to 'Leaves of Grass,' 39: 15887.
Emerson and Concord, G. W. Curtis on, 45: 353.
Emerton, Ephraim, 42: 169.
Emerton, James Henry, 42: 169.
'Emigrants, The,' by Freiligrath, 15: 6004.
'Emile,' by Jean Jacques Rousseau, 44: 160.
'Emilia Wyndham,' by Mrs. Marsh, 44: 263.
Emine, Nikita O., 42: 169.
'Eminent Authors of the Nineteenth Century,' by Rasmus B. Anderson, 44: 171.
Eminescu, Michael, 42: 170.
'Emma,' by Jane Austen, 44: 46.
Empáran, Diego de, 42: 170.
Empedocles, a Greek poet-philosopher of about the years B.C. 500-425,—Prof. G. H. Palmer on, 14: 5467; a personality in teaching, healing, and miracle-working, reputed divine, *id.*; earlier efforts to explain nature, 5468; the conceptions of Empedocles, 5469; summary of his teaching, 5470; his great poem on Nature, 5471.
'From the Poem on Nature,' 5471; 'Other Fragments from the Poem on Nature,' 5473; 'From the Poem of Purifications,' 5474; biography, 42: 170.
Empis, Adolphe, 42: 170.
Enault, Louis, 42: 170.
Encina, Juan del, 42: 170.
Encisco, D. X. de, 42: 170.
'Encyclopédie, The,' by Diderot and D'Alembert, 44: 160.
Encyclopédie, the French, John Morley on the ideas it stood for, 26: 10336.
Endicott, Charles Moses, 42: 170.
'End of the Play, The,' by W. M. Thackeray, 36: 14730.
'Endurance, The Power of,' Jeremy Taylor on, 36: 14557.
'Endymion,' by Benjamin Disraeli, 44: 5.
Engel, Eduard, 42: 170.
Engel, Johann Jakob, 42: 170.
'England's Growth in Commerce and Comfort under Elizabeth,' by J. R. Green, 17: 6671.
'England's Navy, The Growth of,' by J. A. Froude, 15: 6064-7.
 England, a picture of the conditions, social, material, etc., at the dawn of the 19th century, 45: 557.
 ——*'Constitutional History of,'* by Sir Thomas Erskine May, 44: 28.
 ——*'Constitutional History of, in its Origin and Development,'* by William Stubbs, 44: 28.
 ——During the Monmouth rebellion, pictured in Doyle's 'Micah Clarke,' 45: 527-8.
 ——*'In the Eighteenth Century, History of,'* by W. E. H. Lecky, 44: 29.
 ——*'Its People, Polity, and Pursuits,'* by T. H. S. Escott, 44: 29.
 ——*'The Drumbeat of,'* 38: 15747.
 ——*'The Expansion of,'* by J. R. Seeley, 44: 28.
 ——*'The Homes of,'* by Mrs. Hemans, 18: 7231.
 ——Voltaire's Letters on, of incalculable effect in France and throughout Europe, 38: 15451.

- 'England, Without and Within,' by R. Grant White, 39 : 15876.
- English Berkshire scenes in Miss Mitford's 'Our Village,' 45 : 368.
- English climate, Horace Walpole on, 38 : 15577.
- English constitution and people, Mirabeau on, 25 : 10095.
- 'English Constitution, History of the,' by Dr. Rudolf Gneist, 44 : 28.
- 'English Constitution, The, and Other Essays,' by Walter Bagehot, 44 : 28; a fine text-book, 3 : 1205.
- English country life depicted in Mrs. Gaskell's 'Wives and Daughters,' 45 : 488.
- English Devonshire life and scenes brilliantly depicted in Blackmore's 'Lorna Doone,' 45 : 518.
- 'English Domestic Comfort in the Fifteenth Century,' by Henry Hallam, 17 : 6855.
- English east coast salt-marshes of Essex, and strange characters there, in Baring-Gould's 'Mehalah,' 45 : 372.
- English, George Bethune,** 42 : 170.
- 'English History, The Continuity of,' by E. A. Freeman, 15 : 5092.
- English home life, ideal picture of, in 'John Halifax, Gentleman,' 44 : 199.
- 'English Humorists of the Eighteenth Century,' by W. M. Thackeray, 44 : 75.
- English industrial life in Lancashire about 1800, 44 : 214.
- English influence in a new movement in German literature, 7 : 2767.
- 'English Language, History of the,' by T. R. Lounsbury, 45 : 427.
- English life about 1815 depicted in Peacock's 'Headlong Hall,' 45 : 375.
- 'English Literature, History of,' by Taine, 44 : 40.
- English lower middle-class life depicted in 'Catharine Furze,' 44 : 236.
- English middle-class life in the time of the Wars of the Roses (Henry VI., Edward IV., Richard III., and Henry VII.) in the Paston Letters, 45 : 441.
- English or modern era of history begun, 26 : 10251.
- English rustic scenes and life depicted by Thomas Hardy, 44 : 52, 53.
- Englishman, the typical, Fielding on, 14 : 5700; the ideal "John Bull," 5703.
- English middle-class life pictured in 'Patty,' by Katharine S. Macquoid, 45 : 531.
- English mind, characteristics of, by Taine, 36 : 14409; English men and women, by Taine, 14412.
- English mind, essential characteristics of, Matthew Arnold on, 2 : 855.
- 'English Nation, The,' by Voltaire, 44 : 29.
- 'English Notes,' by Nathaniel Hawthorne, 44 : 30.
- 'English Novel, The : A Study in the Development of Personality,' by Sidney Lanier, 44 : 40.
- English social life at the time of the Indian mutiny, in Henry Kingsley's 'Leighton Court,' 45 : 529.
- English story and scenes of the 14th century reflected in Doyle's 'The White Company,' 45 : 522.
- English 16th century (1566-75) village life depicted in 'Gammer Gurton's Needle,' 44 : 124.
- English, the early, in 'The Brut' and 'Colin Clout,' 45 : 363.
- 'English Thought in the Eighteenth Century, History of,' by Leslie Stephen, 45 : 412.
- 'English Traits,' by Ralph Waldo Emerson, 44 : 30.
- English, Thomas Dunn,** 42 : 170; 'Ben Bolt,' 40 : 16413.
- English, William,** 42 : 171.
- Ennes, Antonio,** 42 : 171.
- Ennius,** an early representative of Latin literature, author of 'Annals' of Rome now lost, Wm. C. Lawton on, 14 : 5475-83; his age (to B. C. 168) that of the greatness of republican Rome, 5476; his self-portrait, 5477; fragments of the 'Annals,' 5480-3.
- 'Rhea Silvia's Dream,' 5480; 'Pyrrhus's Speech,' *id.*; 'Character of Fabius,' 5481; 'Epitaph on Scipio,' 5482; 'Epitaph on Ennius,' *id.*; 'Epitaph on Scipio,' 5483; biography, 42 : 171.
- Enriquez Gomez, A.,** 42 : 171.
- 'En Route,' by J. K. Huysman, 44 : 312.
- Ensor, George,** 42 : 171.
- 'Entertainment,' by Uhland, 37 : 15191.
- 'Eothen; or, Traces of Travel Brought Home from the East,' by Alexander William Kinglake, 44 : 112.
- Eötvös, Josef,** a poet, writer, and statesman of Hungary, 14 : 5484-6; his early literary work, 5484; first great novel, 'The Carthusian Monk,' 5485; career as politician and statesman, *id.*; his second great novel, 'The Village Notary,' *id.*; his later career, 5486.
- 'Viola in Court,' 5486-96; biography, 42 : 171.
- 'Ephemerion,' by Graham R. Tomson, 41 : 16812.
- Epicharmos,** 42 : 171.
- Epictetus,** T. W. Higginson on, 14 : 5497-500; his system of humility, unselfishness, submission, 5497; study to not complain, 5498; his personal life, 5499.
- 'From the Discourses,' 5500-4; 'From the Enchiridion,' 5505; 'From the Fragments,' 5507; biography, 42 : 171; 'The Miles of,' 44 : 190.
- Epicureanism, traits in which it was a preparation for Christianity, 35 : 14115-6.
- Epicurus,** 42 : 171.
- Epigram (Arabian—fifteenth century), by Djeseri Kasim-Pasha, surnamed Safi, or The Speckless, 41 : 16972.
- Epigram, by Lamii, 41 : 16980.

- Epigram:** To Yusuf Ben Ali Ben Yacoob (Arabian—fifteenth century), by Scheichi II., surnamed Djaghidshurdshi, 42: 16972.
- Epigrams of Art, Life, and Nature,** by Watson, 38: 15706.
- Épinay, Madame de la Live d',** 42: 171.
- 'Epiphany,'** by R. Heber, 18: 7157.
- 'Epistle to Posterity, An,'** by Mrs. M. E. W. Sherwood, 44: 237.
- 'Epiстολа Obscurorum Virorum,'** 44: 243.
- 'Equatorial Africa, Explorations and Adventures in,'** by Paul B. Du Chaillu, 41: 111.
- Erasmus,** "one of the two great militant literary men of modern times," Andrew D. White on, 14: 5509-22; his education in the new learning, 5510; took up Valla's new ideas in Biblical criticism, *id.*; his 'Book of Adages,' boldly attacking bigotry of monks and tyranny of monarchs, 5511; immense success of the work, 5512; his refusal of church preferments, *id.*; his English associations, 5513; his 'Enchiridion, or Christian's Manual,' *id.*; his 'Praise of Folly,' the most powerful in effect on his own time of all his works, 5514; his edition of the Greek Testament, *id.*; a new Latin version with notes, and paraphrases of nearly all the New Testament books, 5515; lasting effect of these works, *id.*; his 'Colloquies,' the last of his popular books, and the most lasting in influence, 5516; his letters and their influence, 5517; just estimate of his work, 5518; his indifference to dogma, 5519; his own claims, 5520; summary of his life-work, 5521.
- 'From the Adages,' 5522; 'From the Praise of Folly,' 5525; 'From the Colloquies,' 5528; biography, 42: 172; the 'Colloquies' of, 44: 126.
- Erasmus as one of "the Oxford Reformers," 45: 454.
- Erben, Karl Jaromir,** 42: 172.
- Erceldoune, Thomas of,** 42: 172.
- Ercilla y Zúñiga, A. de,** 42: 172.
- Eckermann-Chatrian,** a pair of French literary workers who wrote novels and poetry jointly, Frédéric Loliée on, 14: 5538-41; the earlier novels of the Rhine country life, 5538; their later war novels an immense success, 5539; the latest not as good, 5540.
- 'The Dance in the Village Inn,' 5541; 'A Bivouac at Ligny,' 5545-8; biography, 42: 172; 'History of a Conscript of 1813,' 44: 91.
- Erdélyi, János,** 42: 172.
- Erdmann, J. E.,** 42: 172.
- Erdmannsdörffer, Bernhard,** 42: 172.
- 'Ergo Bibamus,' by Goethe, 16: 6448.
- Ericeira or Ericeyra, F. X. de M.,** 42: 172.
- 'Ernest Maltravers' and its sequel, 'Alice; or, The Mysteries,' by Bulwer-Lytton, 44: 282.
- Ernouf, Alfred Auguste,** 42: 172.
- Errante, Vincenzo,** 42: 172.
- 'Ersilia,'** by Emily Frances Poynter, 45: 538.
- Erskine, Sir David,** 42: 172.
- Eschenbach, Wolfram von,** 42: 172.
- Escherny, François Louis,** 42: 172.
- Escosura, Patricio de la,** 42: 173.
- Escott, T. H. S.,** 'England: Its People, Polity, and Pursuits,' 44: 29.
- Esling, C. H. A.,** 42: 173.
- Esménard, J. A.,** 42: 173.
- 'Esoteric Buddhism,'** by A. P. Sinnett, 44: 188.
- Espinasse, Mademoiselle de l'.** See L'EsPINASSE, 42: 173.
- Espinel, Vincente de,** 42: 173.
- Espronceda, José de,** a Spanish Byron, Marv J. Serrano on, 14: 5549-52; poems of protest for justice, 5549; of defiance of all law, 5550.
- 'To Spain: An Elegy,' 5552; 'The Song of the Pirate,' 5554; biography, 42: 173.
- Esquiroz, Henri Alphonse,** a French socialist poet and novelist, 14: 5556-8; skill in storytelling and poetic quality, 5556; Jesus portrayed as a socialistic reformer, *id.*; series of historical and political works, 5557; books on English, and on Dutch, life, *id.*; 'Charlotte Corday,' 5558.
- 'The Death of Marat,' 5558; 'The Poet's Little Home,' 5565; biography, 42: 173.
- 'Essays and Reviews,' 44: 244; the part in, of Professor Jowett, 45: 449.
- 'Essays,' by Hamilton Wright Mabie, 45: 463.
- 'Essays in Criticism,' by Matthew Arnold, 44: 170.
- 'Essays,' Macaulay's series of (August, 1825—October, 1844), 45: 513.
- 'Essays, Modern and Classical,' by F. W. H. Myers, 45: 346.
- 'Essays, New,' of John Robinson, pastor of the Pilgrim Fathers, 44: 127.
- 'Essays, Theological and Literary,' by Richard Holt Hutton, 44: 74.
- Established Church of England depicted in Trollope's 'Barchester Towers,' 44: 291.
- 'Esther Vanhomrigh,' by Mrs. M. L. Woods, 39: 16153.
- Estrées, F. A., Duke d',** 42: 173.
- 'Eternal Beam of Light Divine,' by Charles Wesley, 38: 15810.
- 'Eternal Goodness, The,' by J. G. Whittier, 39: 15927-9.
- Eternal punishment depicted in 'Day of Doom,' 44: 237; questioned in Edward Beecher's 'Conflict of Ages' and later works, 44: 247.
- Ethelred,** 42: 173.
- Etherege or Ethrygg, George,** 42: 173.
- Etherege, Sir George,** 42: 173.
- 'Ethical and Social Subjects, Studies New and Old in,' by Frances Power Cobbe, 44: 76.
- Ethical ideal for the 10th century man, 44: 53.
- Ethics, Abélard anticipates Kant's, 1: 27.
- 'Ethics, Principles of,' by Herbert Spencer, 35: 13722.
- Étienne, C. G.,** 42: 173.
- Etclar, Carit,** 42: 173.
- Ettmüller, Ludwig,** 42: 174.
- 'Eugene Aram,' by Sir Edward Bulwer, 45: 377.

- 'Eugénie Grandet,' by Honoré de Balzac, 44: 183.
- 'Euphues and the Anatomy of Wit' and 'Eu-phues and His England,' by John Lyly, 44: 40.
- Eupolis, 42: 174.
- Euripides, W. C. Lawton on, 14: 5569-76; nineteen out of ninety-two of his dramas preserved for us, 5560; a radical innovator, 5570; doubtful treatment of the gods, 5571; unrivaled in romantic lyric, *id.*; a great ethical teacher, 5572; the 'Hippolytus,' 5573; the 'Alcestis,' *id.*; the 'Heuba,' and the 'Helena,' 5574; the Tauric 'Iphigenia,' and the 'Bacchæ,' 5575; aids to study of the plays, 5576.
- 'Choral Song from the Bacchæ,' 5577; 'Ion's Song,' 5578; 'Songs from the Hippolytus,' 5579; 'Hippolytus Raids at Womankind,' 5581; 'Hippolytus's Disaster,' 5583; 'Medea Resolving to Slay Her Children,' 5586; 'Account of Alcestis's Farewell to Her Home,' 5588; 'Fragments from Lost Plays,' 5589; biography, 42: 174.
- 'Alcestis,' 44: 190; 'Ion,' 44: 190; 'Iphigenia,' 44: 69; 'Andromache,' 44: 120.
- 'European Morals, History of, from Augustus to Charlemagne,' by W. E. H. Lecky, 44: 169.
- 'European Schools of History and Politics,' by Andrew D. White, 39: 15853.
- 'Europeans, The,' by Henry James, 44: 140.
- Eusden, Laurence, 42: 174.
- Eusebius, Pamphilus, 42: 174.
- Eutropius or Flavius Eutropius, 42: 174.
- Evans, Abel, 42: 174.
- Evans, Augusta Jane, 42: 174.
- Evans, Daniel, 42: 174.
- Evans, Edward, 42: 174.
- Evans, Edward Payson, 42: 174; essays on Lessing, Richter, and Schiller, 23: 9005; 31: 12247; 33: 12877; 'Evolutional Ethics and Animal Psychology,' 44: 129.
- Evans, E. E. G., 42: 174.
- Evans, Evan, 42: 174.
- Evans, Frederick William, 42: 174.
- Evans, John. See FFRAID, 42: 174.
- Evans, John, 42: 174.
- Evans, Mary Ann. See ELIOT, GEORGE, 42: 175.
- Evans, Sebastian, 'The Seven Fiddlers,' 41: 16925.
- Evans, Thomas, 42: 175.
- Evans, Thomas, 42: 175.
- 'Evelina,' by Frances Burney, 44: 43.
- Evelyn, John, author of a notable diary of English events from 1641 to 1706, 14: 5591-4; his 'Sylva,' a work on forest trees and timber, and 'Pomona,' on fruit trees, 5592; his diary rich in ethical, social, and religious feeling, 5593.
- 'From Evelyn's Diary,' 5594; 'The Great Fire in London,' 5597-604; biography, 42: 175.
- 'Evening Hymn,' by Chandler Robbins, 41: 16857.
- 'Evening Song,' by John Vance Cheney, 40: 16503.
- Everett, Alexander Hill, 42: 175.
- Everett, Charles Carroll, 42: 175.
- Everett, David, 42: 175.
- Everett, Edward, 14: 5605-7; in scholarship, eloquence, and manners, a representative American, 5605; church and university distinction, 5605-6; successive political positions (1824-53), 5606; his orations in aid of charities, 5606-7; fame as an orator, 5607.
- 'The Emigration of the Pilgrim Fathers,' 5607; 'The Inevitable March of Improvement,' 5609; 'The American Revolution,' 5611; biography, 42: 175.
- Everett, James, 42: 175.
- Everett, William, 42: 175.
- 'Every Year,' by Albert Pike, 41: 16807.
- 'Evil, The Nature of,' by Hegel, 18: 7180.
- 'Evolutional Ethics and Animal Psychology,' by E. P. Evans, 44: 129.
- 'Evolution and Ethics,' by T. H. Huxley, 19: 7824.
- 'Evolution of Dodd, The,' by William Hawley Smith, 44: 132.
- 'Evolution-Philosophy, Outline of,' by M. E. Cazelles, 44: 176.
- Evolution theories, by Haeckel, 44: 176.
- Ewald, Georg Heinrich August, 42: 175.
- Ewald, Herman Frederik, 42: 176.
- Ewald, Johannes, Danish lyric poet, W. M. Payne on, 14: 5614-9; disciple of Klopstock in his 'Adam and Eve,' 5616; 'Rolf Krage,' a prose tragedy, drawn from legendary history, *id.*; three satirical plays, 5617; two works, his masterpieces, 'Balder's Death' and 'The Fishers,' *id.*; his final great work, 'Fiskerne,' a lyrical drama, 5618; his initiatory work in Danish poetry, 5619.
- 'The Danish National Song,' 5619; 'First Love,' 5620; 'From the Fishers,' 5622; biography, 42: 176.
- Ewbank, Thomas, 42: 176.
- Ewen, John, 42: 176.
- Ewing, Hugh Boyle, 42: 176.
- Ewing, J. H., 42: 176.
- 'Expansion of England, The,' by J. R. Seeley, 44: 239.
- 'Expedition of Humphrey Clinker, The,' by Tobias Smollett, 44: 43.
- 'Experience and a Moral, An,' by Frederick S. Cozzens, 40: 16402.
- Expilly, Jean Charles Marie, 42: 176.
- Eye, August von, 42: 176.
- 'Eyes Like the Sea,' by Maurice Jókai, 44: 224.
- 'Eve Spy,' by William Hamilton Gibson, 44: 71.
- Eyma, Louis Xavier, 42: 176.
- Eyre, Edmund John, 42: 176.
- Eyster, Nellie, 42: 176.
- Eyth, Eduard, 42: 176.
- Eyth, Julie, 42: 176.
- 'Ezabilos,' an epitome of Roman law in use at Constantinople down to 1453, 45: 442.

F

- Faasen, Pieter Jacobus or Rosler, 42: 177.
- Fabbri, Cora Randall, 42: 177; 'The Web,' 40: 16042; 'I Wonder,' 40: 16619; 'Just a Multitude of Curls,' 40: 16334.
- Fabens, Joseph Warren, 42: 177.
- Faber, Cecilia Böhl de. See CABALLERO, 42: 177.
- Faber, Frederick William, 42: 177; 'The Will of God,' 41: 16897; 'Paradise,' 41: 16800.
- Fabié, François Joseph, 42: 177.
- 'Fables,' Dryden's volume of, stories from Boccaccio and Chaucer, 12: 4930.
- 'Fables,' John Gay's, 15: 6240.
- 'Fables,' Pilpay's, 29: 11437.
- Fables, the migration of, Max Müller on, 26: 10429.
- Fabre, Amant Joseph, 42: 177.
- Fabre, Ferdinand, 42: 177; 'The Abbé Tigrane,' 44: 262.
- Fabre, Jean Raymond Auguste, 42: 177.
- Fabre, Victorin, 42: 177.
- Fabre d'Eglantine, P. F. N., 42: 177.
- Fabre d'Olivet, Antoine, 42: 177.
- Fadeyev, Rostislav A., 42: 177.
- 'Faery Queen, The,' by Edmund Spenser, 45: 345.
- Fagioli, Giambattista, 42: 177.
- Faguet, Émile, 42: 178.
- Fahlerantz, Christian Erik, 42: 178.
- Faidit, Gaucelm, 42: 178.
- 'Faience Violin, The,' by J. F. H. Champfleury, 44: 92.
- Faillou, Michel Étienne, 42: 178.
- 'Fair Barbarian, A,' by Frances Hodgson Burnett, 45: 377.
- Fairchild, Ashbel Green, 42: 178.
- Fairchild, James Harris, 42: 178.
- Fairclough, H. Rushton, essay on Tyrtaeus, Archilochus, and Their Successors in the Development of Greek Lyric, 37: 15161.
- Fairfax, Edward, 42: 178.
- Fairfield, G. G., 42: 178.
- Fairfield, Sumner Lincoln, 42: 178.
- 'Fair God, The,' by Lew Wallace, 45: 368.
- 'Fair Helen,' author unknown, 40: 16602.
- 'Fair Maid of Perth, The,' by Sir Walter Scott, 44: 105.
- Fairy-lore, English poetic treatment of, by Drayton, Browne, Ben Jonson, and Herrick, 18: 7309.
- Fairy Tales, 44: 55.
- Fairy tales and legends of Italy, collected by T. F. Crane, 45: 420.
- 'Faith,' by William Henry Hurlburt, 41: 16805.
- 'Faith and a Heart,' by John Lancaster Spalding, 41: 16863.
- 'Faith and Hope,' by Robert Grant, 41: 16864.
- 'Faith and the Future,' Mazzini on, 25: 9845.
- 'Faithful Friends,' by Richard Barnfield, 40: 16492.
- 'Faith Gartney's Girlhood,' by Mrs. Adeline Whitney, 44: 144.
- Falconer, Lanoe, 'Mademoiselle Ixe,' 44: 201; 'Cecilia de Noël,' 44: 285.
- Falconer, William, 42: 178.
- Falenski, Felician, 42: 178.
- Falk, Johannes Daniel, 42: 178.
- Falke, Jacob von, 42: 178.
- 'Falkland, The Character of,' by Clarendon, 9: 3738-44.
- Fallmerayer, Jacob Philipp, 42: 179.
- 'Fall of Man, The,' by Hegel, 18: 7182.
- Falloux, A. F. P., 42: 179.
- Falsen, Enevold de, 42: 179.
- Falstaff, by far the best of Shakespeare's humorous characters, 45: 388.
- Falster, Christian, 42: 179.
- Fambri, Paul, 42: 179.
- 'Familiar Studies of Men and Books,' by Robert Louis Stevenson, 44: 170.
- Fane, Violet, 'In Green Old Gardens,' 40: 16528.
- Fanfani, Pietro, 42: 179.
- Fanshawe, A. H., Lady, 42: 179.
- Fanshawe, Catherine Maria, 42: 179.
- 'Faraday as a Discoverer,' by John Tyndall, 44: 83.
- Faraday, Michael, 42: 179; 'Experimental Researches in Electricity,' 44: 128.
- 'Farewell Address,' by George Washington, 38: 15667-82.
- 'Farewell, Earth's Bliss,' by Thomas Nash, 41: 16811.
- 'Farewell, The,' by J. G. Whittier, 39: 15933.
- 'Farewell to the Vanities of the World, A,' attributed to Sir Henry Wotton and to Raleigh, 41: 16809.
- 'Far from the Madding Crowd,' by Thomas Hardy, 44: 52.
- Fargus, Frederick John, 42: 179.
- Faria, M. S. de, 42: 179.
- Faria y Sousa, M. de, 42: 179.
- Farina, Salvatore, 42: 179; 'Signor Io, II,' 45: 523.
- Farini, Carlo Luigi, 42: 180.
- Farjeon, Benjamin Leopold, 42: 180; 'Grif,' 44: 257.
- Farley, Harriet, 42: 180.
- Farley, James Lewis, 42: 180.
- Farlow, William Gilson, 42: 180.
- Farman, Ella. See PRATT, 42: 180.
- Farmer, Henry Tudor, 42: 180.
- Farmer, Mrs. Lydia Hoyt, 42: 180.
- Farming, D. G. Mitchell's books on, 25: 10112.

- 'Farming, Old Story of My,' by Fritz Reuter, 44: 158.
- Farnham, Eliza Woodson**, 42: 180.
- Farquhar, George**, 42: 180.
- Farrar, Charles A. J.**, 42: 180.
- Farrar, Eliza Ware**, 42: 180.
- Farrar, Frederick William**, an English writer of extraordinary literary fecundity, 14: 5627; numerous bulky works, *id.*
- 'Paul before Festus and Agrippa,' 5628; 'Roman Civilization under Nero,' 5633; 'Christ and Pilate,' 5637-49; biography, 42: 180.
- 'Gathering Clouds: A Tale of the Days of St. Chrysostom,' 44: 106; essay on the New Testament, 27: 1065.
- Fastenrath, Johannes**, 42: 180.
- 'Fasting,' by E. Pauline Johnson, 41: 16880.
- 'Fate,' by Susan Marr Spalding, 40: 16371.
- 'Fate of Mansfield Humphreys, The,' by R. Grant White, 39: 15876; 45: 502.
- 'Father Gilligan,' by William Butler Yeats, 41: 16924.
- 'Father of the Forest and Other Poems,' by Watson, 38: 15706, 15712-6.
- 'Fathers and Sons,' by Ivan S. Turgeneff, 44: 110.
- 'Fathers, The Christian: A Collection of the Works of, Prior to 325 A.D.,' by Drs. A. Roberts and J. Donaldson, 44: 79.
- 'Faun's Transformation, The,' from N. Hawthorne's 'Marble Faun,' 18: 7092.
- Fauntleroy, Virginia Peyton**, 'Rivals,' 40: 16656.
- Fauriel, Claude**, 42: 181.
- 'Faust,' Bayard Taylor's translation a masterpiece, 36: 14520.
- 'Faustbuch,' the printed, in 1587, 44: 30.
- 'Faust,' Goethe's great drama, Edward Dowden's critical interpretation of, 16: 6390-5.
- 'Faust,' Goethe's, Kuno Fischer on, 14: 5771.
- Fava, Onorato**, 42: 181.
- Favart, Charles Simon**, 42: 181.
- Fawcett, Edgar**, 42: 181; 'An Ambitious Woman,' 44: 259; 'Social Silhouettes,' 45: 408.
- Fawcett, Henry**, 42: 181.
- Fawcett, Mrs. M. G.**, 42: 181.
- Fawkes, Francis**, 42: 181.
- Fay, Andreas**, 42: 181.
- Fay, Theodore Sedgwick**, 42: 181.
- Fazio degli Uberti**, 42: 182.
- Fazl, Abul**, 'Akbar-nahmeh,' 44: 335.
- 'Fear and Superstition,' Spinoza on, 35: 13800.
- Fearing, Lillian Blanche**, 42: 182.
- Fechner, Gustav Theodor**, 42: 182.
- Federalism, inherited by Daniel Webster, 38: 15726; its break up, 15728.
- Federici, Camillo**, 42: 182.
- Fedkovic, J. H.**, 42: 182.
- Feis, Jakob**, 42: 182.
- Feisi, A.-F. ibn M.**, 42: 182.
- Feitama, Sybrand**, 42: 182.
- Feith, Rhijnvis**, 42: 182.
- Felder, Franz Michael**, 42: 182.
- Feldmann, Leopold**, 42: 182.
- Feletz, C. M. D. de**, 42: 182.
- 'Félix Gras,' by Thomas A. Janvier, 44: 17.
- 'Felix Holt, the Radical,' by George Eliot, 44: 137.
- Fellowes, Caroline Wilder**, 'A Volume of Dante,' 40: 16494; 'Love Bringeth Life,' 40: 16635.
- Fellows, Sir Charles**, 42: 183.
- Fellows, John**, 42: 183.
- Felt, Joseph Barlow**, 42: 183.
- Felton, Cornelius Conway**, 42: 183; 'Ancient Greece,' 45: 512.
- Fénelon**, a French religious writer, T. J. Shahan on, 14: 5641-4; his works on education and on pastoral duty, 5641; education of the king's grandson, 5642; controversy with Bossuet, *id.*; zeal and success in religious administration, *id.*; personal appearance, political views, and style, 5643; his complete works, 5644.
- 'To One in Perplexity,' 5644; 'Dangers of a Questioning Mind,' 5645; 'The Goddess Calypso,' 5646; 'The Weakness of Kings,' 5647; 'The Internal Dissensions of Christians,' *id.*; biography, 42: 183; 'Adventures of Telemachus,' 45: 504.
- Fenn, George Manville**, 42: 183.
- Fenton, Elijah**, 42: 183.
- 'Ferdinand and Isabella, The Reign of,' by William Hickling Prescott, 44: 98.
- Ferguson, Adam**, 42: 183.
- Ferguson, Sir Samuel**, 42: 183; 'Molly Asthore,' 40: 16594.
- Fergusson, James**, 42: 183.
- Fergusson, Robert**, 42: 183.
- Fern, Fanny**. See PARTON, 42: 183.
- Fernald, Chester Bailey**, 42: 183.
- Fernández, Diego**, 42: 184.
- Fernandez, Lucas**, 42: 184.
- Fernandez de los Rios, A.**, 42: 184.
- Fernandez de Piedrahita, L.**, 42: 184.
- Fernandez-Guerra y Orbe, A.**, 42: 184.
- Fernandez-Guerra y Orbe, L.**, 42: 184.
- Fernandez-Lizardi, J. J.**, 42: 184.
- Fernández-Madrid, J.**, 42: 184.
- Fernandez y Gonzalez, M.**, 42: 184.
- Ferrand, Eduard**, 42: 184.
- Ferrari, Giuseppe**, 42: 184.
- Ferrari, Paolo**, 42: 184.
- Ferrari, Severino**, 42: 184.
- Ferrazzi, G. J.**, 42: 185.
- Ferreira, Antonio**, 42: 185.
- Ferreira de Vasconcellos, J.**, 42: 185.
- Ferrerias, Juan de**, 42: 185.
- Ferretti, Luigi**, 42: 185.
- Ferreyyra de la Cerdá, B.**, 42: 185.
- Ferrier, Susan Edmonstone**, Scottish author of three novels, 'Marriage,' 'The Inheritance,' and 'Destiny,' 14: 5649; complete success from the first, *id.*

- (A Highland Better Half,) 5651-54; ('The Rev. Mr. M'Dow: and His Courtship,) 5655-62; biography, 42: 185; ('Destiny,) 44: 47; ('The Inheritance,) 44: 47.
- Ferrigni, P. F. L. C.**, 42: 185.
- Ferris, George Titus**, 42: 185.
- Ferris, Sir John**, ('The Paston Letters,) 45: 441.
- Ferry, Gabriel**, 42: 185.
- Ferry, Gabriel**, 42: 185.
- Fessenden, Thomas Green**, 42: 185.
- Feszler, Ignaz Aurelius**, 42: 185.
- Fet, A.**, 42: 186; the most lyrical of the Russian lyric poets, a poet of indefinite emotions, 32: 1258o.
- Fétil, François Joseph**, 42: 186.
- Feuchtersleben, Baron Ernst von**, 42: 186.
- Feuerbach, Anselm**, 42: 186.
- Feuerbach, Ludwig Andreas**, 42: 186.
- Feuerbach, P. J. A. von**, 42: 186.
- Feuillet, Octave**, a favorite of the Second Empire in France, 14: 5663-4; early plays crude, 5664; first long novel, ('Onesta,) *id.*; his ('Romance of a Poor Young Man,) 5664; ('A Leap in the Dark,) 5665-72; biography, 42: 186; ('The Romance of a Poor Young Man,) 45: 515.
- Feuillet de C., B. F. S.**, 42: 186.
- Féval, Paul**, 42: 186.
- Feydeau, Ernest**, 42: 186.
- Ffraid, I. D.**, 42: 186.
- Fibiger, J. H. T.**, 42: 186.
- Fichte, Johann Gottlieb**, eminent German philosopher, E. F. Buchner on, 14: 5673-6; an ideal university education, 5674; charged with atheism, but settled at Berlin, *id.*; rector two years of the University of Berlin, *id.*; his system of thought, 5675; national hero; lectures on ('Characteristics of the Present Age,) *id.*; ('Addresses to the German Nation,) 5676. His deviation from historical Christianity, *id.* Peroration of the Addresses to the German Nation, 5677-79; ('Characteristics of the Age,) 5680; ('Morality and Religion,) 5681; ('Elevating Power of Religion,) 5684; ('Spiritual Light and Truth,) 5685; biography, 42: 187.
- 'Fiction, The History of,' by John Dunlop, 45: 346; Le Sage the first great realist in, 22: 8084; his ('Gil Blas') translated by Smollett, the model after which Fielding sought to shape the English novel, 8987; Thomas Jefferson on the advantages of, 21: 8245.
- Field, Mrs. Caroline Leslie**, 42: 187.
- Field, Eugene**, American journalist, humorist, and poet, 14: 5687-8; poetry of interest to children, 5687; his varied writings, 5688; Mr. Stedman on his genius, *id.* ('To the Passing Saint,) 5689; ('Dutch Lullaby,) 5690; ('Ipswich,) 5691; biography, 42: 187.
- Field, Henry Martyn**, 42: 187.
- Field, Kate**, 42: 187.
- Field, Maunsell Bradhurst**, 42: 187.
- Field, Nathaniel**, ('Serenade,) 40: 16491.
- Fielding, Charlotte Brontë** on, 36: 14668; Thackeray on, 14669.
- Fielding, Henry**, English novelist, Leslie Stephen on, 14: 5693-5704; his claim to be "the founder of a new province of writing," 5693; he explains his own theory of the art, 5694; his play-writing, 5695; stopped by inability to get a license, 5697; brought out ('Joseph Andrews') in ridicule of Richardson's ('Pamela,' *id.*; three volumes of ('Miscellanies,) (1743), *id.*; his great novel, ('Tom Jones,) (1749), *id.*; career as magistrate (1748-54), 5698; his character, 5699; a typical Englishman, 5700; a genuine writer, 5701; moral delicacy wanting, 5702; tone about women, *id.*; his ('Amelia,) 5703; the ideal John Bull, *id.* ('Parson Adams's Short Memory,) 5704; ('A Discourse from Parson Adams,) 5708; ('Tom Jones Appears in the Story with Bad Omens,) 5713-7; ('The Characters of Mr. Square the Philosopher and Mr. Thwackum the Divine,) 5718; ('Partridge at the Playhouse,) 5720-24; ('The Farewell,) 5725; ('A Scene of the Tender Kind,) 5726; biography, 42: 187.
- ('Joseph Andrews,) 44: 41; ('Tom Jones,) 44: 42; ('Amelia,) 44: 243; ('The History of Jonathan Wild the Great,) 45: 544.
- Fielding, Sarah**, 42: 187.
- Fields, Annie**, 42: 187; ('Life and Letters of Harriet Beecher Stowe,) 45: 459; ('Clytie,) 41: 17016; ('The Comforter,) 41: 16843; ('Defiance,) 40: 16629; ('Flammante Moenia Mundi,) 41: 16833; ('Helena,) 41: 16783; ('The River Charles,) 40: 16540; ('Theocritus,) 41: 16779; ('A Thousand Years in Thy Sight Are but as One Day,) 40: 16633; essay on Oliver Wendell Holmes, 19: 7457.
- Fields, James Thomas**, 42: 187; ('Yesterdays with Authors,) 45: 509.
- Fiévée, Joseph**, 42: 188.
- 'Fifteen Decisive Battles of the World,' by E. S. Creasy, 45: 351.
- Figueroa, C. S. de**, 42: 188.
- Figueroa, Francisco de**, 42: 188.
- Figueroa, Francisco**, 42: 188.
- Figueroa, F. A. de**, 42: 188.
- Figuier, G. L.**, 42: 188; ('Primitive Man,) 45: 477.
- ('File No. 113,) by Émile Gaboriau, 45: 348.
- Fileti-R., C.**, 42: 188.
- Filicaja, Vincenzo da**, 14: 5732-3; sudden fame of his ode on the repulse of the Turks at Vienna in 1683, 5732; ('Time,) 5733; ('Of Providence,) *id.*; ('To Italy,) 5734; biography, 42: 188.
- Filon, Auguste**, 42: 188; essay on Alphonse Daudet, 11: 4435.
- Finch, Francis Miles**, 42: 188; ('The Blue and the Gray,) 40: 16351.
- Finck, Henry Theophilus**, 42: 188.
- ('Fingal,) by James Macpherson, 45: 377.
- Finland, Grand Duchy of, a part of Sweden until annexed to Russia in 1809, and its literary and national traditions Swedish, 32: 12495.

- Finlay, George**, 42: 189; 'Greece under Foreign Domination' (146 B. C.—1864 A. D.), 45: 409.
- Finley, John**, 42: 189.
- Finley, Martha**, 42: 189.
- Finnish life and scenes from 1631 to about 1800 depicted by Topelius in 'The Surgeon's Stories,' 45: 502.
- Finotti, Joseph Maria**, 42: 189.
- Firdausī**, the national poet of Persia, author of the 'Shāh Nāmah,' or 'Book of Kings,' A. V. W. Jackson on, 14: 5735-9; outline of literary history of Persia, 5735; Dagigi, his precursor, murdered, left a thousand lines on the founding of Zoroaster's religion, 5736; the career of Firdausī, 5736-7; the sixty thousand rhyming couplets of the 'Shāh Nāmah,' 5737; satire on Sultan for cheating him with silver money, 5738; his 'Yusuf and Zulikka,' *id.*
- 'The Beautiful Rudabah Discloses Her Love to Zāl,' 5739-44; 'The Death of Dara,' 5745-8; 'The Warrior Sām Describes His Victory over a Dragon,' 5749; 'Firdausī's Satire on Māhmūd,' 5750; 'Prince Sohráb Learns of His Birth, and Resolves to Find Rustem,' 5752; biography, 42: 189.
- 'Fire and Sword in the Sudan,' by Rudolf C. Slatin Pasha, 44: 96.
- Firenzuola, Agnolo**, Italian author of tales, fables, comedies, satirical and burlesque poems, and love poems and ballads, 14: 5755-7; his style the chief charm, 5755; dialogue on 'The Beauty of Women,' 5756.
- 'In the Garden,' 5757; 'Of the Forehead and Temples,' 5760; 'Of the Hand,' 5764; biography, 42: 189.
- Firmenich-R., J. M.**, 42: 189.
- 'First Violin, The,' by Jessie Fothergill, 44: 137.
- Fischart, Johann**, 42: 189.
- Fischer, Johann Georg**, 42: 190.
- Fischer, Kuno**, German university professor at Jena and Heidelberg, eminent as historian and interpreter of modern philosophy, Richard Jones on, 14: 5766-8; monumental 'History of Modern Philosophy,' 5767; literature studied in Shakespeare, Lessing; and Goethe, 5768; translations of several of his works, *id.* 'The Motive to Philosophy,' 5769; 'From Goethe's Faust: The Methods of Exposition,' 5771; biography, 42: 190.
- Fisher, George Park**, 42: 190.
- 'Fisher's Hut,' by Heine, 18: 7196.
- 'Fisherman's Hymn, The,' by Alexander Wilson, 39: 16031.
- 'Fish-Hawk, or Osprey, The,' by Alexander Wilson, 39: 16030.
- 'Fishing Tourist: Angler's Guide and Reference Book,' by Charles Hallock, 44: 72.
- Fiske, John**, American historian and popular science writer, 14: 5777-80; 'Outlines of Cosmic Philosophy,' 5777; his historical works, 5778; 'The Discovery of America,' 5778-9; religious views, 'The Destiny of Man,' 5779; 'The Idea of God,' 5780.
- 'Ferdinand Magellan,' 5781-96; biography, 42: 190; 'Outlines of Cosmic Philosophy,' 44: 1; 'The Destiny of Man Viewed in the Light of His Origin,' 44: 10; 'Critical Period in the Modern History of America,' 44: 24; 'The Beginnings of New England,' 44: 177.
- Fitch, William Clyde**, 42: 190.
- Fitts, James Franklin**, 42: 190.
- Fitzgerald, Edward**, an English poet and translator of celebrity, Nathan H. Dole on, 14: 5797-9; his translation of 'Six Dramas from Calderon,' 5798; 'Omar Khayyám' turned into English verse, *id.*; other Persian and several Greek poems the same, *id.* 'Chivalry,' 5800-6; 'Apologues,' 5806-12; 'Chronomoros,' 5812; biography, 42: 190.
- Fitzgerald, Percy Hetherington**, 42: 190.
- Fitzpatrick, William John**, 42: 190.
- 'Five Classics and Four Books, The,' of Chinese Literature, 9: 3636.
- 'Five Members, Attempt on the,' by J. R. Green, 17: 6680.
- Flagg, Edmund**, 42: 190.
- Flagg, Wilson**, 42: 191; 'The O'Linen Family,' 40: 16519.
- Flammarion, Camille**, 42: 191.
- 'Flammantis Mœnia Mundi,' by Annie Fields, 41: 16833.
- Flash, Henry Lynden**, 42: 191.
- Flassan, G. R., C. de**, 42: 191.
- Flaubert, Gustave**, eminent French novelist, of strongly pessimistic tendency, Paul Bourget on, 14: 5815-24; his changeless hopeless pessimism—uncompromising nihilism, 5816; the source of this in himself, an epileptic, 5818; revelation of his letters, 5819; scientific turn of mind, 5820; his doctrine of heroism as a religion, 5821; his style his chief glory, 5822-4. 'The Sacred Parrot,' 5825-34; 'Salammbo Prepares for Her Journey,' 5834-38; 'The Sacrifice to Moloch,' 5838; biography, 42: 191; 'Madame Bovary,' 45: 433; 'Salammbo,' 44: 315.
- Fléchier, Esprit**, 42: 191.
- Fleet Prison (London) life in 1750 depicted in the best of the Besant-Rice novels, 44: 236.
- Fleming, George**. See FLETCHER, JULIA, 42: 191; 'Kismet,' 44: 264.
- Fleming, Mrs. May Agnes**, 42: 191.
- Fleming, Paul**, a German lyric poet of the period of the Thirty Years' War, 14: 5844-5; his distant travels and Oriental material for poems, 5845.
- 'To Myself,' 5845; 'On a Long and Perilous Journey,' 5846; 'To My Ring,' 5848; biography, 42: 191.
- Flemish historical romance, by Hendrik Conscience, 44: 312.
- Flemish family life, depicted in Balzac's 'Alkahest,' 45: 378.
- Fletcher, Giles**, 42: 191; 'Panglory's Wooing Song,' 40: 16607.

- Fletcher, John**, 42: 191. See BEAUMONT and FLETCHER, 4: 1674-9.
- Fletcher, Julia Constance**, 42: 192.
- Fletcher, Phineas**, 'The Purple Island,' 45: 555.
- Fleury, Claude**, 42: 192.
- Fleury-Husson, Jules**. See CHAMPFLEURY, 42: 192.
- 'Flight of the Cross, The,' by E. Pauline Johnson ('Tekahionwake'), 40: 16536.
- Flinch, Olga**, essays on Bellman, and Pierre of Provence, 4: 1763; 29: 11428.
- 'Flint,' by Maude Wilder Goodwin, 44: 281.
- Flint, Timothy**, 42: 192.
- Floquet, Pierre Amable**, 42: 192.
- 'Florence and Its Republic, The Ruin of,' Sismondi on, 34: 13481.
- 'Florence,' by Charles Yriarte, 45: 494.
- 'Florence, The History of,' by Niccolò Machiavelli, 44: 101.
- 'Florence,' by Herman Grimm, 17: 6725-32.
- Florez, Henrique**, 42: 192.
- Florian, Jean Pierre Claris de**, a French poet and romance writer, 14: 5849-50; his pastoral romance, 'Galatea,' 'Estelle,' and 'Numa Pompilius,' 5849; best known by his fables, 5850.
- 'The Connoisseur,' 5850; 'The Courtiers,' 5851; 'The Dying Rose-Tree,' *id.*; 'Serenade,' *id.*; 'Song,' 5852; biography, 42: 192.
- Flourens, M. J. P.**, 42: 192.
- Flower, Benjamin Orange**, 42: 192.
- Flower, Frank Abial**, 42: 192.
- 'Flower of Beauty, The,' by George Darley, 40: 16491.
- 'Flower of the World, The,' by Robert Buchanan, 40: 16390.
- 'Flowers, The Death of the,' by W. C. Bryant, 6: 2631.
- 'Floyd Grandon's Honor,' by Amanda M. Douglas, 44: 231.
- Flügel, Johann Gottfried**, 42: 192.
- Flygare-Carlén**. See CARLÉN, 42: 192.
- 'Fool of Quality, The,' by Henry Brooke, 44: 256.
- 'Foe in the Household, The,' by Caroline Chesebro, 44: 282.
- Fogazzaro, Antonio**, 42: 192.
- Foglar, Ludwig**, 42: 193.
- 'Fohi's Retribution,' by Joel Benton, 41: 16712.
- Fokke, S. A.**, 42: 193.
- Folengo, Teofilo**, 42: 193.
- 'Folk of the Air, The,' by William Butler Yeats, 41: 16922.
- Folk-Song**, F. B. Gummere on, 15: 5853-77; always for the dance, 5853; a 13th century example, 5854-5; a Provençal spring song, 5856; greeting songs, 5858; the refrain or chorus, 5859; couplets or quatrains in merrymaking, 5860; communal lyrics rarely preserved, 5862; examples, 5863-6; English lays, 5867-70; French and German, 5870; examples of folk-songs,—German, 5871; Scottish, 5872; French, 5873; Scottish again, 5874; German, 5875-6; folk-song characteristics, 5877.
- Folk-Songs, German**, their collection first attempted by Brentano and von Arnim in 'The Boy's Wonderhorn,' 6: 2343.
- Follen, August**, 42: 193.
- Follen, Eliza Lee**, 42: 193.
- Folz, Hans**, 42: 193.
- Fontan, Louis Marie**, 42: 193.
- Fontana, Ferdinand**, 42: 193.
- Fontane, Theodor**, 42: 193.
- Fontanes, Marquis Louis de**, 42: 193.
- Fontenelle, B. le B. de**, 42: 193.
- Fonvielle, Wilfried de**, 42: 194.
- Fonvizin, D. I.**, 42: 194.
- 'Fool's Errand, A,' by Albion W. Tourgee 44: 230.
- 'Fools' Waltz, The,' by Helen Thayer Hutchesson, 41: 16721.
- Foote, Henry Stewart**, 42: 194.
- Foote, Mary**, 42: 194; 'Cœur d'Alene,' 44: 279; 'The Led Horse Claim,' 45: 536.
- Foote, Samuel**, a wit and dramatist of the middle of the 18th century, 15: 5878-9; wrote comedies and held well-known persons up to ridicule, 5879.
- 'How to Be a Lawyer,' 5879; 'A Misfortune in Orthography,' 5882; 'From the Memoirs,' 5883-88; biography, 42: 194.
- 'Footsteps of Fate,' by Louis Marie Anne Couperus, 45: 472.
- Foozooli**, 'To a Turkish Author,' 41: 16969; 'To Amíne, on Seeing Her About to Veil Her Mirror,' 41: 16969; 'From Bhang U Badeh,' 41: 16980; 'Memory,' 41: 16969.
- Foran, Joseph K.**, 42: 194.
- 'For a November Birthday,' by George M. Whicker, 40: 16633.
- Forbes, Archibald**, 42: 194.
- Forbes, David**, 42: 194.
- Forbes, Edward**, 42: 194.
- Forbes, Henry O.**, 42: 194.
- Forbes, James**, 42: 194.
- Forbes, James David**, 42: 195.
- Force, Manning Ferguson**, 42: 195.
- Force, Peter**, 42: 195.
- Forcellini, Egidio**, 42: 195.
- Forchhammer, Peter Wilhelm**, 42: 195.
- Ford, James Lauren**, 42: 195.
- 'For Divine Strength,' by Samuel Johnson, 41: 16872.
- Ford, John**, an English dramatist of the period after Shakespeare and before Cromwell, 15: 5889; 'The Broken Heart,' and 'Perkin Warbeck,' his chief plays, *id.*
- 'From Perkin Warbeck,' 5890; 'Penthea's Dying Song,' 5892; 'From the Lover's Melancholy,' 5893; biography, 42: 195.
- Ford, Paul Leicester**, 42: 195; 'The Hon. Peter Sterling,' 44: 154; essay on Thomas Jefferson, 21: 8229.
- Ford, Sallie Rochester**, 42: 195.

- 'Forecast, A,' by Archibald Lampman, 40: 16641.
 'Foregone Conclusion, A,' by W. D. Howells, 44: 320.
 'For Faith and Freedom,' by Walter Besant, 44: 106.
 Forgery, literary, a remarkable example of, in 'Eikon Basilike,' 45: 375.
 'For Summer Time,' by George Wither, 39: 16128.
 'Formosa,' by George Psalmanazar, 44: 35.
Fornáris, José, 42: 195.
Forneron, Henri, 42: 195.
Forney, John Weiss, 42: 195.
 'Forrest, Edwin, as Othello,' by 'Artemus Ward,' 6: 2465.
Förster, Ernst, 42: 196.
Förster, Friedrich Christoph, 42: 196.
Forster, Georg, 42: 196.
Forster, Johann Reinhold, 42: 196.
Forster, John, 42: 196; 'The Life of Charles Dickens,' 45: 346.
Förster, Karl August, 42: 196.
Forsyth, Joseph, 42: 196.
Forsyth, William, 42: 196; 'The Life of Cicero,' 45: 367.
Forteguerri, Giovanni, 42: 196.
Fortier, Alcée, 42: 196; essays on de Béranger, de Lamartine, de Musset, 4: 1783; 22: 8801; 26: 10487.
Fortiguerrri, Niccolò, 42: 196.
Fortis, G. B., 42: 196.
Fortlage, Karl, 42: 196.
Fortunatus, Venantius, the last poet of the aristocratic Gallo-Roman society, story of, by Thierry, 37: 14814; 42: 196.
Fortune, Robert, 42: 197.
 'Forty-five Guardsmen, The,' by Alexandre Dumas, 45: 378.
Fosbroke, Thomas Dudley, 42: 197.
Foscolo, Ugo, 42: 197.
Fosdick, Charles Austin, 42: 197.
Fosdick, William Whiteman, 42: 197.
Foster, Hannah, 42: 197.
Foster, John, 42: 197.
Foster, Stephen Collins, 42: 197.
Fothergill, Jessie, 42: 197; 'The First Violin,' 44: 137.
Foucher, Paul, 42: 197.
Foucher de C., L. A., C., 42: 197.
 'Foundations of Belief, The,' by Arthur James Balfour, 45: 344.
 'Fountain of Tears, The,' by Arthur O'Shaughnessy, 41: 16803.
Fouqué, Friedrich, a German author of plays, romances, and poems, of which only 'Undine' remains a gem in literature, 15: 5805-7.
 'The Marriage of Undine,' 5807-904; 'The Last Appearance of Undine,' 5904; 'Song from Minstrel Love,' 5908; biography, 42: 197; 'Undine,' 45: 489; 'Aslauga's Knight,' 44: 168.
Fouquier, Henry, 42: 198.
 'Four Georges, The,' by William Makepeace Thackeray, 45: 350.
 'Four Georges, A History of the,' by Justin McCarthy, 44: 6.
Fourier, François Marie Charles, 42: 198.
Fourier, J. B. J. B., 42: 198.
Fournel, François Victor, 42: 198.
Fournier, August, 42: 198.
Fournier, Édouard, 42: 198.
Fournier, M. J. Louis, 42: 198.
 'Forty-One Years in India,' by Lord Roberts, 44: 83.
Fowler, William Worthington, 42: 198.
 'Fox, Charles James, The Early History of,' by G. O. Trevelyan, 44: 83.
Fox, George, 42: 198.
Fox, John, Jr., 'The Kentuckians,' 44: 202.
Foxe, John, 42: 198; 'The Book of Martyrs,' 44: 262.
Fraknó, Wilhelm, 42: 198.
France, Anatole, one of the disciples in French literature of Renan, an exquisite writer, enthusiastic humanist, and member of the Academy, 15: 5909-10; poems, novels, essays, critical introductions, and studies, 5909; his characteristic books, 5909-10; his view of life indifferentism, 5910.
 'In the Gardens,' 5910-4; 'Child Life,' 5915-7; 'From the Gardens of Epicurus,' 5918; biography, 42: 198; 'The Crime of Sylvestre Bonnard,' 44: 92.
France, Hector, 42: 199.
 'France and England in North America: A Series of Historical Narratives,' by Francis Parkman, 44: 83.
 'France, History of,' by Jules Michelet, 44: 84.
 — 'History of: From the Most Remote Times to 1789,' by Henri Martin, 44: 85.
 — 'Under Louis XV,' by James Breck Perkins, 44: 85.
 — 'Aspects of, before the Revolution,' by Arthur Young, 39: 16264-76.
 — 'Evolution of, under the Third Republic,' by Baron Pierre de Conbertine, 44: 87.
 — Taine's 'Origins of Contemporary,' (1) 'Ancient Régime,' (2) 'French Revolution,' (3) 'Modern Régime,' 45: 532.
 France and Russia in conflict during some years before Austerlitz, in Tolstoy's greatest novel, 'War and Peace,' 45: 457.
 — Journey of Louis Stevenson in the mountains of southern, 45: 478.
 — History of Civilization in, by Rambaud, 30: 12042.
 — Rural and peasant life in, depicted by George Sand in 'Fadette' and 'The Haunted Pool,' 44: 185.
Franchi, Ausonio, 42: 199.
Francillon, Robert Edward, 42: 199.
Francis d'Assisi, St., an Italian poet, preacher, and Franciscan founder, M. F. Egan on, 15: 5919-22; story of Picā, his mother, 5919;

- enthusiasm for poverty, 5920; zeal to restore a ruined church, 5921; the first poet to use Italian, 5922; the founding of the Friars Minor or Franciscans, *id.*
- 'Order,' 5923; 'The Canticle of the Sun,' 5923; biography, 42: 199.
- Francis, St., of Assisi, life of, by Emilia Pardo-Bazán, 28: 11027.
- Francis, Philip, Sir, 42: 199.
- Franck, Adolphe, 42: 199.
- Franck, Johann, 42: 199.
- Franck, Sebastian, 42: 199.
- Francke, Kuno, 42: 199; essays on Herder, and Klopstock, 18: 7259; 22: 8691.
- Franco, Niccolò, 42: 199.
- 'Frankenstein, or the Modern Prometheus,' by Mary Wollstonecraft Shelley, 44: 13.
- François, Luise von, 42: 199.
- François de N., N. L., C., 42: 200.
- Francq van B., J. le, 42: 200.
- Frankl, L. A., C. von H., 42: 200.
- Franklin, Benjamin, the American printer, journalist, diplomatist, statesman, and scientist, whose fame no Englishman of his age surpassed, John Bigelow on, 15: 5925-37, his early work of permanent value, 5925; twenty-six years of his famous almanac, 5926; first visit to London (1757-62), *id.*; second residence in London (Nov., 1764—March 21, 1775), *id.*; service in Continental Congress, 5927; a commissioner to France (Sept., 1776) to secure aid of a French army, *id.*; fame of his electrical discoveries, *id.*; minister plenipotentiary in Paris, 5928; return to Philadelphia Sept. 13, 1785; President of Pennsylvania three years and member constitutional convention of 1787, 5928; his life-long humanitarianism, *id.*; generous public services, 5929; his incomparable 'Autobiography,' 5930; his place in literature, 5931; his writings a model of style, 5933; religious opinions and practice, 5934-7.
- 'Of Franklin's Family and Early Life,' 5937; 'Franklin's Journey to Philadelphia: His Arrival There,' 5941; 'Franklin as a Printer,' 5943; 'Rules of Health,' 5945; 'The Way to Health,' 5946; 'Speech in the Federal Convention in Favor of Opening Its Sessions with Prayer,' 5950; 'On War,' 5951; 'Revenge,' 5952; 'The Ephemera,' 5953; 'A Prophecy,' 5955; 'Early Marriages,' 5956; 'The Art of Virtue,' 5957-63; biography, 42: 200.
- Franklin, Mirabeau's elegy on, 25: 10085.
- Franklin, Benjamin, George Bancroft on, 4: 1447.
- Franklin, Benjamin, T. Parker's estimate of, 45: 352.
- Franul von W., J., 42: 200.
- Franzén, Frans Michael, 42: 200.
- Franzos, Karl Emil, 42: 200.
- Frapan, Ilse, 42: 200.
- Fraser, Alexander Campbell, 42: 200.
- Fraser, James Baillie, 42: 200.
- Fraser, James George, 'The Golden Bough,' 45: 342.
- Fraser, John, 'The Maiden and the Lily,' 40: 16495.
- Fraser-Tyler, C. C. See C. C. LIDDELL.
- Frauenlob, 42: 200.
- Fréchette, Louis Honoré, a French-Canadian journalist and poet, 15: 5964-66: experiments in Chicago, 5965; poems, 5966; translations of Shakespeare, *id.*
- 'Our History,' 5967; 'Caughnawaga,' 5969; 'Louisiana,' 5969; 'The Dream of Life,' 5970; biography, 42: 201.
- Frederic, Harold, journalist and novelist, 15: 5971; six novels, distinctively American, *id.*
- 'The Last Rite,' 5972-76; biography, 42: 201; 'The Damnation of Theron Ware,' 44: 148.
- 'Frederick the Great, The History of,' by Thomas Carlyle, 44: 82.
- Frederick II. of Prussia, Voltaire spends three years with, 38: 15452.
- Frederick II. (1194-1250), greatest of mediæval emperors, 38: 15580; his coronation in A. D. 1224, 15581; a scholar in six languages, *id.*; collected a vast library, *id.*; founded a zoological garden, *id.*; promoted vernacular languages everywhere, *id.*; his age saw rise of Dominican and Franciscan orders, *id.*
- Fredericq, Paul, 42: 201.
- Fredro, Count Alexander, 42: 201.
- Fredro, Johann Alexander, 42: 201.
- Freedom of mind, Spinoza on, 35: 13797.
- 'Freedom of the Mind,' by William Lloyd Garrison, 41: 16828.
- 'Freedom of the Will, On the,' by Jonathan Edwards, D. D., 45: 344.
- Freeman, Edward Augustus, one of the most important of recent English historians, John Bach McMaster on, 15: 5977-6001; astonishing versatility and learning, 5977; notable earlier books, *id.*; essays in current publications, 5978; studies in politics and government, *id.*; series of great histories, *id.*; their subject the governmental and political, not the popular history, 5979; chief merits and chief defect, *id.*; most interesting essays and studies, 5980; erroneous view of United States and of Lincoln, 5980; his unfinished 'History of Sicily,' 5981.
- 'The Altered Aspects of Rome,' 5982-86; 'The Continuity of English History,' 5987-91; 'Race and Language,' 5992; 'The Norman Council and the Assembly of Lillebonne,' 5995-6001; biography, 42: 201.
- Free thought at the time of Luther represented by the 'Colloquies' of Erasmus, 44: 126; new knowledge and free thought at end of 17th century represented by 'Bayle's Dictionary,' 44: 126.
- Free Trade among nations broadly advocated by Adam Smith, 45: 511.
- Free Trade, great speech in favor of, by Daniel Webster, in 1824, 38: 15728; his reversal of position four years later, *id.*

- Freiligrath, Ferdinand**, a German poet of the age of freedom and political aspiration, 15: 6002-4; early poems on Oriental themes, 6002; first volume in 1838, 6003; volume of revolutionary poems, 'My Confession of Faith' (1844), 6003; exile in Brussels and London, and 'New Political and Social Poems,' *id.*; marvelously fine translations of 'Hiawatha,' and from Victor Hugo, 6004; superb love lyrics, *id.*
- 'The Emigrants,' 6004; 'The Lion's Ride,' 6006; 'Rest in the Beloved,' 6008; 'Oh, Love so Long as Love Thou Canst,' 6009; biography, 42: 201.
- Frémont, Mrs. Jessie Benton**, 42: 201.
- Frémont, John Charles**, 42: 201.
- French, Alice**. See THANET, 42: 201.
- French, Henry Willard**, 42: 201.
- French, L. Virginia**, 42: 201.
- 'French and English,' by P. G. Hamerton, 17: 6877.
- 'Frenchmen, Five Modern,' by P. G. Hamerton, 17: 6878.
- 'French and German Socialism in Modern Times,' by Richard T. Ely, 44: 324.
- French literature compared with English, by Matthew Arnold, 2: 858.
- 'French Literature, A Short History of,' by George Saintsbury, 44: 87; 'History of,' by Henri Van Laun, 44: 216.
- French literature of the 19th century, its history and philosophy, 45: 378.
- French labor and love, an idyl of, in Theuriet's 'The Abbé Daniel,' 44: 261.
- French poetry, Villon the father of, 38: 15392.
- 'French Society, The History of,' by Edmund and Jules de Goncourt, 44: 161.
- 'French Humorists, The,' by Walter Besant, 45: 348.
- 'French Revolution, The: A History,' by Thomas Carlyle, 44: 86; 8: 3237; the procession of it, by T. Carlyle, 8: 3271-81.
- 'French Revolution, The,' by Hippolyte Adolphe Taine, 44: 86.
- 'French Revolution, The History of,' by H. Morse Stephens, 44: 86.
- French Revolution, satires directed against, by Peltier, and others, 44: 295.
- 'French Revolution, Contemporary American Opinion of,' by Charles Downer Hagen, 44: 162.
- 'French Traits,' by W. C. Brownell, 44: 163.
- Freneau, Philip**, 42: 202.
- Frenzel, Karl Wilhelm**, 42: 202.
- Frere, John Hookham**, 42: 202.
- Frey, Adolf**, 42: 202.
- Frey, Friedrich Hermann**. See GREIF, 42: 202.
- Frey, Jakob**, 42: 202.
- Freylinghausen, J. A.**, 42: 202.
- Freytag, Gustav**, one of the foremost of German novelists, 15: 6011-15; extensive journalistic work (1848-79), 6011; earlier productions nearly all dramatic; 'The Journalists,' a comedy, his highest success, *id.*; his first novel, 'Debit and Credit,' an epoch-making study of social industrial conditions, 6012; 'The Lost Manuscript,' the same theme in the University, 6013; four volumes of 'Pictures from the German Past,' 6014; a long series of 'The Ancestors,' historical novels, representing German culture history, *id.*; 'The Technique of the Drama,' 6015. 'The German Professor,' 6015-21; biography, 42: 202; 'The Lost Manuscript,' 45: 551; 'Debit and Credit,' 44: 96.
- Frič, Joseph Václav**, 42: 202.
- Friedländer, Ludwig**, 42: 202.
- Friedmann, Alfred**, 42: 202.
- Friedrich, Friedrich**, 42: 202.
- Friedrichs, Hermann**, 42: 202.
- 'Friend Olivia,' by Amelia E. Barr, 42: 237.
- 'Friends in Council,' by Arthur Helps, 44: 74.
- Friendship, Lord Bacon on, 3: 1177.
- 'Friendship,' by R. W. Emerson, 13: 5435.
- 'Friendships of Women, The,' by W. R. Alger, 45: 529.
- 'Friendship the Master-Passion,' by H. Clay Trumbull, 45: 545.
- 'Friend Fritz,' by Erckmann-Chatrian, 45: 348.
- Fries, Jakob Friedrich**, 42: 203.
- Friis, Jens Andreas**, 42: 203.
- Friman, Klaus**, 42: 203.
- Friman, Peder Harboe**, 42: 203.
- 'Frithiof's Saga,' by Esaias Tegnér, full analysis of, and chief parts as examples, 36: 1456-80.
- Froebel, Friedrich**, a notable German educator, Nora A. Smith on, 15: 6022; his characteristics, "a teacher by the grace of God," 6023; enlisted as a soldier in 1813, *id.*; development of school plans 1816-36, 6024; the "Kindergarten" work begun 1837, *id.*; his child-study essays and ideas, 6025; his educational creed, 6026.
- 'The Right of the Child,' 6027; 'Evolution,' 6029; 'The Laws of the Mind,' 6031; 'For the Children,' 6031; 'Motives,' 6032; 'Aphorisms,' 6033; biography, 42: 203.
- Froebel, Julius**, 42: 203.
- Fröhlich, A. E.**, 42: 203.
- Fröhlich, Karl Hermann**, 42: 203.
- Frohschammer, Jakob**, 42: 203.
- Froissart**, French chronicler and poet, Geo. M'Lean Harper on, 15: 6035-41; his pictures of English and French chivalry, 6035; his long autobiographical poem, 6036; life in England, France, and Hainault, 6036-7; his poems, 6038; his chronicle a collection of pictures and stories covering the years 1326-94 in England, Scotland, France, Italy, Spain, etc., 6039; a most remarkable revelation of manners and mind in his time, 6040; his merit that of good pictures and good storytelling, *id.*
- 'The Invasion of France by King Edward III., and the Battle of Crécy,' 6041-58; biography, 42: 203.

- 'From Dunstan; or, The Politician,' by Robert Buchanan, 41: 16732.
- 'From The Wanderer's Storm Song,' by Goethe, 16: 6445.
- Fromentin, Eugène**, 42: 203.
- Frommel, Emil**, 42: 203.
- 'From the Garland of Questions and Answers,' Indian epigram, 41: 16990.
- Frontaura, Carlos**, 42: 204.
- Frontinus, Sextus Julius**, 42: 204.
- Fronto, Marcus Cornelius**, 42: 204.
- 'Frontier, The,' by Lloyd Mifflin, 41: 16827.
- 'Frost, The,' by Hannah Frances Gould, 40: 16514.
- Frothingham, Nathaniel Langdon**, 42: 204; 'God with Us,' 41: 16851.
- Frothingham, Octavius Brooks**, 42: 204.
- Froude, James Anthony**, eminent English historian and essayist, Charles F. Johnson on, 15: 6059-64; early views, in 'Shadows of the Clouds' and 'Nemesis of Faith,' severely condemned by church authorities, 6059; his great work, twelve volumes of 'History of England' under Henry VIII. and Elizabeth, *id.*; twelve other publications of value, *id.*; a master of English prose, 6060; criticism of his historical work, 6061; his books on Carlyle, *id.*; his view of the dangers of ecclesiasticism, 6062; personal feeling and life in his historical work, 6063; chosen to succeed Freeman at Oxford, 6064.
- 'The Growth of England's Navy,' 6064; 'The Death of Colonel Goring,' 6067; 'Scientific Method Applied to History,' 6071; 'The Death of Thomas Becket,' 6076; 'Character of Henry VIII.,' 6083; 'On a Siding at a Railway Station,' 6086-100; biography, 42: 204.
- 'The Nemesis of Faith,' 45: 494; 'Cæsar,' 45: 366; 'Oceana; or, England and Her Colonies,' 45: 349; 'Short Studies on Great Subjects,' 45: 337; 'The Two Chiefs of Dunboy,' 45: 491; his radical departure from orthodoxy in religion, depicted in 'The Nemesis of Faith,' 45: 494; his treatment of Mary, Queen of Scots, attacked in J. F. Meline's 'Mary, Queen of Scots,' 45: 513.
- Frugoni, C. I. M.**, 42: 204.
- 'Fruit, Flower, and Thorn Pieces,' by Jean Paul Richter, 44: 180.
- Frullani, Emilio**, 42: 204.
- Fry, James Barnet**, 42: 204.
- Fryxell, Anders**, 42: 204.
- Fuà-Fusinato, Erminia**, 42: 204.
- Fugitive slave law conceded to South as compromise on admission of California as a free state, 38: 15732; Daniel Webster supports it, 15733.
- Fulda, Ludwig**, 42: 205.
- 'Fulfillment,' by William Augustus Muhlenberg, 41: 16852.
- Fuller, Anna**, 42: 205.
- Fuller, Henry B.**, a Chicago novelist, 15: 6101-2; early stories with a European background, 6101; 'The Cliff-Dwellers,' a story of the sordid aspects of Chicago, *id.*; 'With the Procession,' 6101-2.
- 'At the Head of the March,' 6102-18; biography, 42: 205; 'The Cliff-Dwellers,' 44: 198; 'With the Procession,' 45: 552; 'The Chevalier of Pensieri-Vani,' 44: 149.
- Fuller, Hiram**, 42: 205.
- Fuller, Margaret**. See OSSOLI, SARAH MARGARET FULLER, MARCHIONESS D', 42: 205; noted woman writer and reformer, 15: 6119-22; intensely self-conscious, 6119; her education, 6120; earlier literary work, 6121; on N. Y. Tribune, 6122; visit to Europe, *id.*; marriage in Italy and tragic death, *id.*
- 'George Sand,' 6123; 'Americans Abroad in Europe,' 6124; 'A Character Sketch of Carlyle,' 6127; biography, 42: 205.
- Fuller, Thomas**, an English churchman of note as a historian and biographer, 15: 6129-30; fine English of his religious works, 6129; his 'Church History of Britain' and 'Worthies of England,' 6130.
- 'The King's Children,' 6131; 'A Learned Lady,' *id.*; 'Henry de Essex, Standard-Bearer to Henry II.,' 6132; 'The Good Schoolmaster,' 6133; 'On Books,' 6134; 'London,' 6135; 'Miscellaneous Sayings,' 6136; biography, 42: 205.
- 'The Holy State,' and 'The Profane State,' 44: 130; 'Good Thoughts in Bad Times,' 44: 66.
- Fullerton, Georgiana, Lady**, 42: 205.
- "Full Many a Flower is Born to Blush Unseen," Indian epigram, 41: 16093.
- Funck-Brentano, Théophile**, 42: 205.
- Furness, Horace Howard**, 42: 205.
- Furness, William Henry**, 42: 205; 'Night-fall,' 41: 16847.
- Furnivall, Frederick James**, 42: 205.
- Fürst, Julius**, 42: 205.
- Fusinato, Arnaldo**, 42: 206.
- Fustel de C., N. D.**, 42: 206.
- 'Future Life, A Critical History of the Doctrine of a,' by Wm. R. Alger, 45: 344.
- Fyffe, Charles Alan**, 42: 206.

G

- Gaborian, Émile**, a French novelist, especially notable for his detective stories, 15: 6137-8; success of a series of novels, *id.*; his attacks on abuses, 6138.
- 'The Impostor and the Banker's Wife : The Robbery,' 6138-46; ('M. Lecoq's System,' 6146-52; biography, 42: 206; ('File No. 113,' 45: 348.
- 'Gabriel Conroy,' by Bret Harte, 44: 259.
- 'Gabrielle, Song to,' by King Henry IV. of France, 40: 16363.
- 'Gadfly, The,' by E. L. Voynich, 44: 107.
- Gage, William Leonard**, 42: 206.
- Gagneur, Louise**, 42: 206.
- Gairdner, James**, 42: 206.
- Galdós, Benito Pérez**, one of the four heads of the contemporary school of Spanish fiction, Wm. H. Bishop on, 15: 6153-63; qualities of this school, 6154; other heads of the school, Pereda, Valdés, and Valera, 6155; a highly beneficent influence, *id.*; revelation of the real Spain, 6156; French influence not extreme, *id.*; independent secular tone towards religion, 6156-7; precursors of this school, 6157; his early freedom novels, 6158; double series of historical romances, 6159; a higher group of novels of contemporary life, 6160; his principal books, 6161.
- 'The First Night of a Famous Play in the Year 1807,' 6163; ('Doña Perfecta's Daughter,' 6166-70; ('A Family of Office-Holders,' 6170; ('Above-Stairs in a Royal Palace,' 6170; biography, 42: 206; ('Doña Perfecta,' 44: 221; ('Leon Roch,' 45: 409.
- Gale, Norman R.**, 'June in London (with Pupils),' 40: 16614.
- Galen, Philipp**, 42: 206.
- Galen, The Complete Works of**, 44: 79.
- 'Galleher and Other Stories,' by Richard Harding Davis, 44: 8.
- 'Gallery of Celebrated Women,' by C. A. Sainte-Beuve, 44: 77.
- Gall, Richard**, 42: 206.
- Gallagher, William Davis**, 42: 207.
- Gallardo, Aurelio Luis**, 42: 207.
- Gallatin, Albert**, 42: 207.
- Gallaudent, Thomas Hopkins**, 42: 207.
- Gallego, Juan Nicasio**, 42: 207.
- Gallenga, A. C. N.**, 42: 207.
- Gallio, who "cared for none of these things" (Acts 18: 12-17), 33: 13119-20.
- 'Gallus; or, Roman Scenes of the Time of Augustus,' by W. A. Becker, 44: 102.
- Galloway 18th century life depicted by S. R. Crockett, 44: 276.
- Galt, John**, 42: 207; ('Annals of the Parish,' 44: 273.
- Galton, Francis**, an English expositor of Darwinism with special reference to heredity, 15: 6174-6; his studies of ('Hereditary Genius') and 'English Men of Science,' 6174; other works, 6175.
- 'The Comparative Worth of Different Races,' 6176-84; biography, 42: 207; ('Hereditary Genius,' 44: 194.
- Gama, J. B. da**, 42: 207.
- Gambetta**, the chief character in Daudet's ('Numa Roumestan,' 44: 92.
- 'Gammer Gurton's Needle,' by John Still, 44: 124.
- Ganghofer, Ludwig**, 42: 207.
- Gannett, William Channing**, 42: 208; ('In Little,' 41: 16838.
- Garay, János**, 42: 208.
- Garborg, Arne**, a Norwegian pioneer in free-thinking fiction, 15: 6185-7; draws peasant life and social unrest with extreme realism, 6185; a journalist,—uses Norse instead of Danish, 6186; ('A Freethinker' and 'Peasant Students,' *id.*; ('Mannfolk,) and other works, 6187.
- 'The Conflict of the Creeds,' 6187-94; biography, 42: 208.
- Garção, P. A. C.**, 42: 208.
- Garcia de Q., J. H.**, 42: 208.
- Garcia Gutierrez**. See GUTIERREZ, 42: 208.
- Garcia y T., G.**, 42: 208.
- Garcilaso de la V.**, 42: 208.
- Garczynski, Stephen**, 42: 208.
- Gardiner, Samuel Rawson**, 42: 208; ('Cromwell's Place in History,' 44: 66.
- Gardner, Dorsey**, 42: 208.
- Garfield, James Abram**, 42: 208.
- 'Gargantua and Pantagruel,' by François Rabelais, 44: 217.
- 'Gargantua,' the first part of Rabelais's great satirical work, 30: 12003.
- Garland, Hamlin**, a novelist, essayist, and versifier, notable for aggressive Americanism, 15: 6195-6; education in the Northwest and experience in Boston, 6195; ('Prairie Songs,' ('Crumbling Idols,') and other works, 6196.
- 'A Summer Mood,' 6196; ('A Storm on Lake Michigan,' 6197-204; biography, 42: 208; essay on Ulysses S. Grant, 16: 6593.
- Garnett, Richard**, 42: 209; biography of Ralph Waldo Emerson, 13: 5421; ('The Ballad of the Boat,' 40: 16481.
- Garnier, Robert**, 42: 209.
- Garrett, Edward**, 'The Crust and the Cake,' 44: 264.
- Garrison, William Lloyd**, 42: 209; ('Freedom of the Mind,' 41: 16828.
- 'Garrison, William Lloyd : The Story of His Life, Told by His Children,' 44: 80.
- Garshin, V. M.**, 42: 209.
- Garth, Sir Samuel**, 42: 209.
- 'Garth,' by Julian Hawthorne, 44: 209.
- 'Gaverocks, The,' by S. Baring-Gould, 44: 275.

- Gascoigne, Caroline Leigh**, 42: 209.
Gascoigne, George, 42: 209.
Gaskell, Elizabeth Stevenson, an English woman author of novels of life and character unsurpassed for real truth and wholesome interest, 15: 6205-6; ('Mary Barton,' a study of Manchester factory life, 6205; engaged by Dickens on Household Words, 6206; ('Cranford,' 'Ruth,' and other novels and stories, *id.*; her 'Life of Charlotte Brontë,' *id.*) ('Our Society,' 6206-13; ('Visiting,' 6214-20; biography, 42: 209.
 'Mary Barton,' 44: 48; ('Cranford,' 44: 156; ('Life of Charlotte Brontë,' 45: 355; ('Wives and Daughters,' 45: 488.
Gasparin, A. É., C. de, 42: 209.
Gaspé, Philip Aubert de, 42: 209.
Gassendi, Pierre, 42: 210.
Gazynski, Konstantin, 42: 210.
 ('Gate of Heaven, The,' author unknown, 41: 16866.
 ('Gathering Clouds: A Tale of the Days of St. Chrysostom,' by Frederick W. Farrar, 44: 106.
Gatty, Margaret, 42: 210.
 ('Gaudeamus Igitur,' 40: 16478.
Gauden, John, ('Eikon Basilike,' 45: 375.
Gaudy, Baron Franz von, 42: 210.
Gautier, Judith, 42: 210; ('The Usurper,' 45: 523.
Gautier, Léon, 42: 210.
Gautier, Théophile, a French author of novels, travels, criticisms of literature and of art, and short plays and ballets, Robert Sanderson on, 15: 6221-25; a fanatic admirer of Victor Hugo, 6221; a marvelous stylist, 6222; most notable as the poet of ('Enamels and Cameos,' 6223; his four most remarkable novels, all strikingly beautiful, *id.*; short stories, tales, and travels, 6224; innumerable articles on art and literature, *id.*) ('The Entry of Pharaoh into Thebes,' 6225-32; ('From The Marsh,' 6233; ('From The Dragon-Fly,' *id.*; ('The Doves,' *id.*; ('The Pot of Flowers,' 6234; ('Prayer,' *id.*; ('The Poet and the Crowd,' 6235; ('The First Smile of Spring,' *id.*; ('The Veterans,' 6236; biography, 42: 210.
 Gautier, Théophile, a visit to, by the De Goncourt, 16: 6553; ('Captain Fracasse,' 44: 251; ('One of Cleopatra's Nights,' 45: 517; ('The Romance of a Mummy,' 44: 252.
Gay, Delphine, 42: 210.
Gay, John, author of ('Fables') and inventor of comic opera, 15: 6237; his farce ('What D'ye Call It?') 6238; his ('Fables,' and ('The Beggar's Opera,' 6239; a musical drama, 6240. ('The Hare and Many Friends,' 6241; ('The Sick Man and the Angel,' 6242; ('The Juggler,' 6244; ('Sweet William's Farewell to Black-Eyed Susan,' 6245; ('From What D'ye Call It?') 6247; biography, 42: 210; ('The Beggar's Opera,' 44: 121.
Gay, Sophie, 42: 211.
Gay, Sidney Howard, 42: 211.
- Gayangos y Arce, P. de**, 42: 211.
Gayarré, C. É. A., 42: 211.
Gayler, Charles, 42: 211.
Gayley, Charles Mills, biography of Oliver Goldsmith, 16: 6501.
Gazzoletti, Antonio, 42: 211.
Gebhart, Émile, 42: 211.
Geddes, Patrick, 42: 211.
Geffroy, Mathieu Auguste, 42: 211.
Geibel, Emanuel von, a German poet of ardent humanist sympathies, 15: 6248-9; travel with Curtius in Greece and volume of ('Classical Studies,' 6249; extensive translations from French, Spanish, and Portuguese, *id.*; dramatic essays, political poems, and ('Twelve Sonnets,' 6249.
 ('See'st Thou the Sea?') 6249; ('As It will Happen,' 6250; ('Gondoliera,' 6251; ('The Woodland,' *id.*; ('Onward,' 6252; ('At Last the Daylight Fadeth,' *id.*; biography, 42: 212.
Geijer, Erik Gustaf, 42: 212.
Geikie, Archibald, 42: 212.
Geikie, James, 42: 212.
Geiregat, Pieter, 42: 212.
Gellert, C. F., 42: 212.
Gelli, G., 42: 212.
Gellius, Aulus, a Latin author of a volume of literary, ethical, or other, notes and excerpts, especially valuable for knowledge of early Roman life and customs, 16: 6253.
 ('Origin and Plan of the Book,' 6254; ('The Vestal Virgins,' 6255; ('The Secrets of the Senate,' 6256; ('Plutarch and His Slave,' 6257; ('The Nature of Sight,' 6259; ('Earliest Libraries,' *id.*; ('Realistic Acting,' *id.*; ('The Athlete's End,' 6260; biography, 42: 212.
Gemmingen, B. O. H. von, 42: 212.
Genast, Karl Albert Wilhelm, 42: 212.
Genée, Rudolf, 42: 212.
Genius, H. W. Longfellow on, 23: 9158.
 ('Genius of Christianity, The,' by François Auguste de Châteaubriand, 45: 343.
 Genius, the secret of its production, 34: 13647.
Genlis, S. F. D. de S.-A., Comtesse de, 42: 213.
Gensichen, Otto Fanz, 42: 213.
Gentil-Bernard, P. J. B., 42: 213.
 ('Gentle Alice Brown,' by W. R. Gilbert, 16: 6341.
 ('Gentle Jesus, Meek and Mild,' by Charles Wesley, 38: 1580.
 ('Gentleman of France, A,' by Stanley J. Weyman, 44: 104.
Gentz, Friedrich von, 42: 213.
Genung, Charles Harvey, essays on Kleist, Mickiewicz, Petöfi, Sachs, Sienkiewicz, Uhland, and Richard Wagner, articles on the Nibelungenlied and Walther von der Vogelweide and His Times, 22: 8665; 25: 9995; 29: 11347; 32: 12609; 34: 13399; 37: 15185; 38: 15409; 27: 10627; 38: 15580.
Geoffrey of Monmouth, ('Historia Britonum,' 45: 361; 42: 213.

- 'Geography, A,' by Strabo, 44: 74.
 Geography as a science of the conditions which control the development of human life, explained for the first time by Arnold Guyot in his 'Earth and Man,' 45: 534.
George, Amara, 42: 213.
George Eliot, Thackeray compared with, 36: 1466.
George, Henry, 42: 213; 'Progress and Poverty,' 44: 3.
 'Georgics, The,' by Virgil, 45: 366; devoted to 'Glorification of Agriculture,' 38: 15418.
Gerard, Dorothea, 42: 213.
Gérard de Nerval, 42: 213.
Gerbert de Montreuil, 42: 213.
Gerhardt, Paul, 42: 214.
Gerlo, Wolfgang Adolf, 42: 214.
 'German Empire, The Founding of the,' by Heinrich von Sybel, 44: 94.
 German history and ethnology, treated by Dahn in 'The Kings of the Germans' and 'Primitive History of the Germanic and Romance Peoples,' 10: 4268.
 Germans, the manners and customs of, by Tacitus, 36: 14377.
 German university life remarkably well depicted in Freytag's 'The Lost Manuscript,' 15: 6014.
 German life of Goethe's time depicted in 'Wilhelm Meister's Apprenticeship,' 45: 404.
 'German Past, Pictures from the,' a series of studies of German life in different epochs, by Freytag, 15: 6014; the same studies carried out in 'The Ancestors,' a series of historical novels, *id.*
 German national class characteristics depicted in 'Debit and Credit,' by Freytag, 44: 96.
 'Germany,' by Baroness de Staël-Holstein, 44: 94.
 'Germany,' by Tacitus, 44: 93.
Gerok, Karl, 42: 214.
Gerstäcker, Friedrich, 42: 214.
Gerstenberg, Heinrich Wilhelm von, 42: 214.
 'Gertrude of Wyoming,' by Thomas Campbell, 44: 275.
Gervinus, Georg Gottfried, 42: 214.
 'Gesta Romanorum,' stories of the people in the middle ages, in which the 'Rome' for background was purely imaginary, 16: 6261; folklore tales from which the great poets have drawn, *id.*; carried by minstrels and monks and told from pulpits, 6261-2; 'moralities' attached by priests, 6262; collection made about A.D. 1300 (English ?), *id.*
 'Theodosius the Emperour,' 6263; 'Aemelius the Emperour,' 6265; 'How the Anchoreess was Tempted by the Devil,' 6269.
Gesner, Salomon, 42: 214.
Gevaert, François Auguste, 42: 214.
Geyter, Julius de, 42: 214.
 Ghalib,—'Passage' (Arabian—twelfth century), 41: 1697I.
- 'Ghazel: The World' (Turkish—fifteenth century), by Kemal-oomi, 41: 1698I.
 'Ghazel and Song' (Turkish), by Abdallah Nihambi, 41: 1698I.
Gherardi del Testa, Tommaso, 42: 214.
Ghislanzoni, Antonio, 42: 215.
 'Ghosts,' by Henrik Ibsen, 44: 313.
Giacometti, Paolo, 42: 215.
Giacomino da Verona, 42: 215.
Giacosa, Giuseppe, 42: 215.
Giannone, Pietro, 42: 215.
Gibbon, Charles, 42: 215; 'Robin Gray,' 44: 318.
Gibbon, Edward, author of a masterpiece of English literature,—a history of more than twelve hundred years, written more than a century since, and still of great value,—W. E. H. Lecky on, 16: 6271-8; his youth and education, 6271; five years' residence at Lausanne, in Switzerland, 6272; cosmopolitan in mind, 6273; later events of his life; in House of Commons (1774-82), 6274-5; publication of his 'Decline and Fall' (1776-88), 6275; objections to his treatment of Christianity, 6276; other objections, 6277; special subjects now better treated, *id.*; is still a great authority, 6278; his admirable autobiography, *id.*
 'Zenobia,' 6279-84; 'Foundation of Constantinople,' 6285; 'Character of Constantine,' 6292; 'Death of Julian,' 6296; 'The Fall of Rome,' 6299; 'Silk,' 6303-7; 'Mahomet's Death and Character,' 6308-13; 'The Alexandrian Library,' 6314; 'The Final Ruin of Rome,' 6316-32; biography, 42: 215; 'The Decline and Fall of the Roman Empire,' 45: 34I.
Gibbons, James, 42: 215.
Gibson, William Hamilton, 42: 215; 'Eye Spy,' 44: 7I; 'My Studio Neighbors,' 45: 4II.
Giddings, Joshua Reed, 42: 215.
Giesebrecht, Ludwig, 42: 216.
Giffen, Robert, Sir, 42: 216.
Gifford, William, 42: 216; 'The Mæviad,' 45: 428.
 'Gifts,' by Emma Lazarus, 41: 16767.
 'Gil Blas of Santillane, The Adventures of,' 44: 99.
Gil Polo, Gaspar, 42: 216.
Gil Vicente, 42: 216.
Gil y Z., D. A., 42: 216.
Gilbert, John Thomas, 42: 216.
Gilbert, Josiah, 42: 216.
Gilbert, N. J. L., 42: 216.
Gilbert, William, 42: 217.
Gilbert, William Schwenck, English author of the 'Bab Ballads,' and the librettos of 'Pinafore,' 'Patience,' and 'The Mikado,' 16: 6333; 'Songs of a Savoyard,' a volume of dainty lyrics, *id.*
 'Captain Reece,' 6334; 'The Yarn of the Nancy Bell,' 6336; 'The Bishop of Rum-Pi-Foo,' 6339; 'Gentle Alice Brown,' 6341; 'The Captain and the Mermaids,' 6343-46; biography, 42: 217.

- Gilder, Richard Watson**, poet and magazine editor, 16: 6347-8; philanthropic and political work, 6347; a thorough artist in lyrical verse, 6348.
- 'Two Songs from the New Day,' 6348; ('Rose-Dark the Solemn Sunset,' *id.*, 'Non Sine Dolore,' 6349; ('How Paderewski Plays,' 6352; ('The Sonnet,' 6353; ('America,' 6353; ('On the Life Mask of Abraham Lincoln,' 6354; ('Call Me Not Dead,' *id.*; ('After Song,' *id.*; biography, 42: 217.
- Gilder, William Henry**, 42: 217.
- Gildersleeve, Basil Lanneau**, 42: 217; essay on Pindar, 29: 11487.
- Gildon, Charles**, 42: 217.
- Giles, Chauncey**, 42: 217.
- Giles, Henry**, 42: 217.
- Giffillan, Robert**, 42: 217.
- Gille, Philippe**, 42: 217.
- Gillette, William**, 42: 217.
- Gillington, Alice E.**, ('The Rosy Musk-Mallow,' 41: 16998.
- Gilm zu R., H. von**, 42: 217.
- Gilman, Arthur**, 42: 218.
- Gilman, Caroline Howard**, 42: 218.
- Gilman, Daniel Coit**, 42: 218; essay on Alexander Hamilton, 17: 6891.
- Gilmore, James Roberts**, 42: 218.
- Gindely, Anton**, 42: 218.
- Ginsburg, Christian**, 42: 218.
- 'Ginx's Baby,' by John Edward Jenkins, 45: 373.
- Giorbetti, Vincenzo**, 42: 218.
- Gioja, Melchiorre**, 42: 218.
- Giordani, Pietro**, 42: 218.
- Giozza, P. G.**, 42: 218.
- Gypsies, account of those of Spain in George Barrow's 'The Zincali,' 45: 469.
- Giraldi, Giglio Gregorio**, 42: 218.
- Giraldi, G. B.**, 42: 219.
- Girardin, Émile de**, 42: 219.
- Girardin, Marie Alfred Jules de**, 42: 219.
- Giraud, Count Giovanni**, 42: 219.
- 'Girl in the Carpathians, A,' by Menie Muriel Dowie, 44: 72.
- Girlhood, a study of, by Mrs. Adeline Whitney, 44: 144.
- Girl life, a study of, in 'The Wide, Wide World,' which had a sale of over 300,000 copies, 45: 495.
- Girndt, Otto**, 42: 219.
- Giesecke, N. D.**, 42: 219.
- Gieseke, Robert**, 42: 219.
- Gissing, George**, 42: 219; ('In the Year of Jubilee,' 45: 540; ('The Unclassed,' 45: 496.
- Giusti, Giuseppe**, an Italian satirical poet, 16: 6355-6; satires aimed at lack of patriotism and want of moral principle, 6355; influence of his writings, 6356.
- 'Lullaby,' 6356; ('The Steam-Guillotine,' 6357; biography, 42: 219.
- 'Give Me the Old,' by Robert Hinckley Mes-singer, 41: 16777.
- Gjellerup, Karl Adolf**, 42: 220.
- Gjorgie, Ignaz**, 42: 220.
- Gladden, Washington**, 42: 220.
- Gladstone, William Ewart**, eminent English statesman, a brilliant student at Oxford, 16: 6359; his two passions for Greek poetry and for theology, *id.*; his 'Church and State,' 6360; books on Homer, *id.*; collected writings, *id.*
- 'Macaulay,' 6361; biography, 42: 220; ('Homeric Studies: On Homer and the Homeric Age,' 44: 115.
- Glaisher, James**, 42: 220.
- Glapthorne, Henry**, 42: 220.
- Glascock, William Nugent**, 42: 220.
- Glaser, Adolf**, 42: 220.
- 'Glasse of Time in the First Age, The,' by Thomas Peyton, 44: 68.
- Glassbrenner, Adolf**, 42: 220.
- Glazier, Willard**, 42: 220.
- 'Glee,' by T. M. Dovaston, 40: 16627.
- 'Gleanings in Buddha Fields,' by Lafcadio Hearn, 45: 367.
- Gleig, George Robert**, 42: 220.
- Gleim, J. W. L.**, 42: 221.
- Glen, William**, 42: 221; ('Wae's Me for Prince Charlie,' 40: 16427.
- 'Glenlogie,' Scottish minstrelsy, 41: 16928.
- 'Glimpses,' by Heine, 18: 7195.
- Glinka, A. P.**, 42: 221.
- Glinka, F. N.**, 42: 221.
- Glinka, G. A.**, 42: 221.
- Glinka, S. N.**, 42: 221.
- Glover, Richard**, 42: 221.
- Gluck, Hector Berlioz on**, 4: 1815.
- Glümer, Claire von**, 42: 221.
- Glum E.**, 42: 221.
- Gnedich, N. I.**, 42: 221.
- Gneist, Dr. Rudolf**, 42: 221; ('History of the English Constitution,' 44: 28.
- Gobineau, Joseph Arthur, C. de**, 42: 221.
- Göckingk, L. F. G. von**, 42: 222.
- 'God,' by Gabriel Romanovich Derzhavin, 41: 16841.
- 'God, The Idea of,' by Descartes, II: 4593.
- 'God, There Is no,' by A. H. Clough, 9: 3829.
- 'God, Of Almighty,' by Thomas Hobbes, 18: 7387.
- "God give us men"—'Wanted,' by J. G. Holland, 19: 7454.
- 'God, To Find,' by Robert Herrick, 18: 7312.
- 'God's Fool,' by Maarten Maartens, 44: 302.
- 'Godlike, The,' by Goethe, 16: 6446.
- 'God with Us,' by Nathaniel Langdon Frothingham, 41: 16851.
- 'Gods in Greece, The,' by Louis Dyer, 45: 342, 512.
- Godefroy, Frédéric**, 42: 222.
- Godet, Philippe Ernest**, 42: 222.
- Godfrey, Thomas**, 42: 222.

- Godkin, Edwin Lawrence**, American journalist of distinction, 16: 6373-4; London Daily News correspondent, 6373; the Nation (1865) and the New York Evening Post, *id.*
- 'The Duty of Criticism in a Democracy,' 6374-84; biography, 42: 222; essay on Edmund Burke, 7: 2779; 'Problems of Modern Democracy,' 45: 534.
- Gödsche, Hermann**, 42: 222.
- Godwin, Parke**, 42: 222.
- Godwin, William**, 42: 222; ('Caleb Williams,' 45: 364.
- Goethe**, the supreme German poet, successor to Rousseau and Voltaire as a European humanist, Edward Dowden on, 16: 6385-96; his ideal of freedom, 6386; his life task, 6387; the better lessons taught by him, 6388; an eclectic in literary art, 6389; his lyrical poems, *id.*; 'Faust' Goethe's complete mind on the deepest problems of life, 6390; the first part of 'Faust,' 6391; conflict of realism and idealism in Goethe himself, 6392-4; second part of 'Faust,' 6394; the final deliverance, 6395; biographical outline, 6396.
- 'From Faust,' 6396; ('Scenes from Faust,' 6397; ('Margaret,' 6401; ('Martha's Garden,' 6402-20; ('Mignon's Love and Longing,' 6421; ('Wilhelm Meister's Introduction to Shakespeare,' 6424; ('Wilhelm Meister's Analysis of Hamlet,' 6427-37; ('The Indenture,' 6438; ('The Harper's Songs,' 6439; ('Mignon's Song,' 6440; ('Philina's Song,' 6441; ('Prometheus,' 6442; ('Wanderer's Night Songs,' 6443; ('The Elfin-King,' 6444; ('From The Wanderer's Storm Song,' 6445; ('The Godlike,' 6446; ('Solitude,' 6447; ('Ergo Bibamus,' 6448; ('Alexis and Dora,' 6449; ('Maxims and Reflections,' 6453; ('Nature,' 6454; biography, 42: 222.
- Goethe and Bettina, Sainte-Beuve on, 32: 12669; ('Elective Affinities,' 44: 173; ('Hermann and Dorothea,' 45: 379; his character lacking true heart, 45: 520; Madame de Staël on, 35: 13830; Goethe's death, Matthew Arnold on, 2: 871; Goethe the chief literary passion of Bayard Taylor, 36: 14519; the cult of, in Germany has all the characters of a superstition, 32: 12876; Thomas Carlyle adopts his culture ideal, 8: 3233-4; and his rule of duty, 25: 9889; ('Vanitas! Vanitatum Vanitas!') 40: 16472; ('Wilhelm Meister's Apprenticeship,' 45: 404; Heine's visit to, 18: 7220; ('Hours with,' by Mendelssohn, 25: 9889; a volume of lectures on, by Herman Grimm, 17: 6724; ('The Life of,' by George Henry Lewes, 45: 520; G. H. Lewes on, 23: 9039.
- Goeverneur, Jan Jacob Antonie**, 42: 223.
- Gogol, Nikolai Vasilievitch**, a notable Russian novelist called 'the Father of modern Russian realism,' Isabel F. Hapgood on, 16: 6455-61; plans of his famous novel, 'Dead Souls,' and play, ('The Inspector,' given to him by the poet Pushkin, 6455; the play upheld by Emperor Nicholas I., 6457; under excess of religious enthusiasm fails to complete the novel before his death, 6458; Turgé-neff punished for an enthusiastic obituary, *id.*; his doubtful writings, *id.*; the comedy 'Marriage,' *id.*; ('The Inspector,' a comedy of universal interest, 6459; fantastic tales and fine stories, *id.*; ('Dead Souls') the capital work for wonderful picturing of Russian life and character, 6460; his great historical novel 'Taras Bulba,' 6461.
- 'From The Inspector,' 6461; ('Old-Fashioned Gentry,' 6466-74; biography, 42: 223; a writer of the Pushkin circle, all of whom died young, 32: 12587; ('Taras Bulba,' 45: 497.
- Goiorani, Ciro**, 42: 223.
- ('Gold' by Heine, 18: 7195.
- ('Gold Elsie,' by E. Marlitt, 45: 347.
- ('Golden Ass, The,' by Apuleius, 44: 62.
- ('Golden Bough, The,' by James George Fraser, 45: 342.
- ('Golden Butterfly, The,' by Walter Besant and James Rice, 44: 270.
- ('Golden Chersonese, The,' by Isabella Bird Bishop, 44: 73.
- ('Golden Fleece, Conquest of the,' by Apollonius, 44: 63.
- ('Golden Girdle, The,' folk-song, 41: 17003.
- ('Golden Lotus, The, and Other Legends of Japan,' by Edward Greey, 45: 345.
- ('Golden Silence, The,' by Wm. Winter, 39: 16074.
- ('Golden Sunset, The,' by Samuel Longfellow, 40: 16535.
- ('Golden Treasury, The, of Songs and Lyrics,' by Francis Turner Palgrave, 44: 69.
- Goldoni, Carlo**, the father of modern Italian comedy, William C. Lawton on, 16: 6475-9; career in Venice and in Paris, 6476-7; his character, 6477; purpose of his comedies, 6478.
- 'First Love and Parting,' 6479; ('The Origin of Masks in the Italian Comedy,' 6481; ('Purists and Pedantry,' 6484; ('A Poet's Old Age,' 6485; ('The Café,' 6488-92; biography, 42: 223.
- Goldschmidt, Meir Aaron**, a Danish Jew, whose prose has greatly influenced Danish literature, 16: 6493-4; his first novel, ('A Jew,' 6494; best in short stories, *id.*; above all a stylist, *id.*
- 'Assar and Mirjam,' 6495-500; biography, 42: 223.
- Goldsmit, Frederic John, Sir**, 42: 223.
- Goldsmith, Oliver**, C. M. Gayley on, 16: 6501-9; essayist, critic, poet, story-writer, comic dramatist, and literary drudge, 6501; his simplicity and naturalness in writing, 6502; his first London success, 6503; ('The Traveler' (1764), a great poetic success, and ('The Vicar of Wakefield,' his masterpiece in prose, 6504; his comedies, 6505-7.
- 'The Vicar's Family become Ambitious,' 6509-16; ('New Misfortunes,' 6517-24; ('Pictures from the Deserted Village,' 6525; ('Contrasted National Types,' 6529-32; biography, 42: 223.
- ('Chinese Letters,' 44: 242; ('The Vicar of

- Wakefield,' 45: 486; 'She Stoops to Conquer,' 44: 288.
- Golenischev-Koutousov**, Russian lyric poet, an observer of nature, 32: 12589.
- 'Goliath,' by Welhaven, 38: 15782.
- Goll**, Jaroslav, 42: 223.
- Gomberville**, Martin Le Roy de, 42: 223.
- Gomes**, João Baptista, 42: 223.
- Gomes de A., F.**, 42: 224.
- Gomes Leal**, Antonio Duarte, 42: 224.
- Goncharof**, Iván Aleksandrovitch, Russian novelist, Nathan H. Dole on, 16: 6533-5; a Russian novelist of the first rank, 6533; his earlier works, 6534; his travels, *id.*; his masterpiece ('Oblómov'), *id.*; third novel, ('The Precipice'), portraying the Nihilist, 6535.
- ('Oblómov'), 6536-48; biography, 42: 224.
- Goncourt**, The Brothers de, French novelists, two men making one writer, 16: 6549; early want of success, 6550; semi-historical works very successful, 6551; 'Art in the 18th Century,' seventeen volumes, their great work, *id.*; their novels—initiators (even before Flaubert) of modern French realism, *id.*; their care for style, 6553.
- ('Two Famous Men'), 6553; ('The Suicide'), 6557; ('The Awakening'), 6561; biography, 42: 224; ('The History of French Society'), 44: 161.
- Gondinet**, Edmond, 42: 224.
- Gondola**, Giovanni. See GUNDULIC, 42: 224.
- Góngora y A. L. de**, 42: 224.
- Gonse**, Louis, ('The Art of Japan'), 44: 123.
- Gonzaga**, Thomaz Antonio, 42: 224.
- Gonzalès**, Emmanuel, 42: 224.
- González del Valle**, José Z., 42: 224.
- Gonzalo de Berceo**, 42: 225.
- Good, the idea of, Socrates on, 20: 11552.
- Goodale**, Dora Read, ('Cinderella'), 41: 16726; ('The Judgment'), 41: 16006.
- Goodale**, Elaine (Mrs. Eastman), 42: 225; ('When Did We Meet?'), 41: 16596.
- Goodale**, George Lincoln, 42: 225.
- ('Good-Bye, Sweetheart,' by Miss Rhoda Boughton, 44: 136.
- 'Good Luck,' by Ernest Werner, 44: 180.
- 'Good Thoughts in Bad Times,' by Thomas Fuller, 44: 66.
- Goode**, George Brown, 42: 225.
- Goodrich**, Charles Augustus, 42: 225.
- Goodrich**, Frank Boot, 42: 225.
- Goodrich**, Samuel Griswold, 42: 225.
- Goodwin**, Mrs. Maud, 42: 225; ('The Head of a Hundred'), 44: 255; ('Flint'), 44: 281; ('White Aprons'), 45: 520.
- Goodyear**, William Henry, 42: 225.
- Gookin**, Daniel, 42: 225.
- 'Gorboduc,' the earliest tragedy in English, 2: 888.
- Gordon**, Adam Lindsey, 42: 225.
- Gordon**, Archibald D., 42: 225.
- Gordon**, Armistead Churchill, 42: 226.
- Gordon**, Clarence, 42: 226.
- Gordon**, Julien. See CRUGER, 42: 226.
- Gordon-Cumming**, Constance Frederica, 42: 226.
- Gore**, Catherine Grace, 42: 226.
- Gore**, Charles, 42: 226.
- Görner**, Karl August, 42: 226.
- GOROSTIZA Y C. D. M. E.**, 42: 226.
- Görres**, Joseph, 42: 226.
- Goschen**, George Joachim, 42: 226.
- Goslavski**, Maurycy, 42: 226.
- Gosse**, Edmund, an English editor, translator, critic, and poet, 16: 6565-6; a lyrst with attractive descriptive powers, 6565; an essayist notable for a series of English literature books, and for biographies, 6566.
- ('February in Rome'), 6566; ('Desiderium'), 6567; ('Lying in the Grass'), 6568; biography, 42: 226.
- Gosse**, Philip Henry, 42: 227.
- Gosson**, Stephen, 42: 227.
- Goszczyński**, Severin, 42: 227.
- Götter**, Friedrich Wilhelm, 42: 227.
- Gottfried von Strassburg**, 42: 227; the most cultivated poet of the great age of Frederick II.; his ('Tristan und Isolde') the finest German mediæval epic, 38: 15587; ('Blanche-fleur at the Tournament'), 15591-95.
- Gottheil**, Rabbi, essay on Moses Maimonides, 24: 9589.
- Gottheil**, Richard, articles on ('The Arabian Nights,' Arabic Literature, and Jehudah Hallevi, 2: 622; 2: 665; 17: 6869.
- Gotthelf**, Jeremias, 42: 227.
- ('Göttingen,' by Heine, 18: 7204.
- Gottschall**, Rudolf von, a German dramatist, critic, novelist, and poet, 16: 6571-2; revolutionary sympathies and refusal of university privileges, 6571; settled at Leipzig, *id.*; his chief dramatic works and narrative poems, 6572; numerous volumes of verse, *id.*; novels and critical writings, *id.*
- ('Heinrich Heine'), 6572-8; biography, 42: 227.
- Gough**, John Ballantine, 42: 227.
- Goulburn**, Edward Meyrick, 42: 227.
- Gould-Baring**, S., ('Richard Cable'), 45: 423; ('Noemi'), 44: 233.
- Gould**, Benjamin Apthorp, 42: 227.
- Gould**, Edward Sherman, 42: 227.
- Gould**, Hannah Flagg, 42: 227.
- Gould**, Hannah Frances, ('The Frost'), 40: 16514.
- Gould**, John, 42: 228.
- Gould**, John W., 42: 228.
- Gould**, Robert Freeke, 42: 228.
- Goulding**, Francis Robert, 42: 228.
- Govean**, Felice, 42: 228.
- Gower**, John, an English poet of the time of Chaucer and of Edward III., 16: 6579-83; his three great works, 6580-1; one in French is lost; one in Latin pictures the evils of the age; the third, ('Confessio Amantis,' in English, his greatest work, 6581; opinions in regard to it, 6582-3.
- ('Petronella'), 6584-92; biography, 42: 228.

- Gozlan, Léon**, 42: 228.
Gozzi, Carlo, Count, 42: 228.
Gozzi, Gasparo, Count, 42: 228.
Grabbe, Christian Dietrich, 42: 228.
Grabovski, Michael, 42: 228.
‘**Gracie Og Machree**,’ by John K. Casey, 40: 16597.
Graf, Arturo, 42: 229.
Graffigny, F. d'I. d'H., Madame de, 42: 229.
Graham, James, ‘**My Dear and Only Love**,’ 40: 16395.
Graham, Nellie. See **DUNNING**, 42: 229.
Graham of Gartmore, ‘**If Doughty Deeds**,’ 40: 16588.
Grail (Holy), the visit of the, to Arthur’s Hall, by Sir T. Malory; 19: 7530.
‘**Gramont, Memoirs of Count**,’ by Anthony Hamilton, 44: 16.
Grand, Mme. Sarah, 42: 229; ‘**The Heavenly Twins**,’ 44: 147.
Grand-Carteret, John, 42: 229.
‘**Grandee, The**,’ by Armando Palacio Valdés, 44: 100.
‘**Grandissimes, The**,’ by George W. Cable, 44: 140.
‘**Granid: The Story of an Island**,’ by the Hon. Emily Lawless, 44: 134.
Grant, Alexander, Sir, 42: 229.
Grant, Anne, 42: 229.
Grant, George Monroe, 42: 229.
Grant, James, 42: 229.
Grant, James Augustus, 42: 229.
Grant, Robert, 42: 229; ‘**Faith and Hope**,’ 41: 16864; ‘**Reflections of a Married Man**,’ 44: 143; ‘**An Average Man**,’ 44: 279.
Grant, Robert Edmond, 42: 230.
Grant, Ulysses S., American soldier; author of memoirs; Hamlin Garland on, 16: 6593–6600; made colonel of 21st Illinois Volunteers, 6595; made brigadier-general; in chief command at Cairo, Ill., 6596; conspicuous successes from Fort Donelson (Feb. 16, 1862) to Appomattox (April 9, 1865), 6596–7; twice President, 6598; his own story of his career, 6599.
‘**Early Life**,’ 6600–4; ‘**Grant’s Courtship**,’ 6605; ‘**A Texan Experience**,’ 6608; ‘**The Surrender of General Lee**,’ 6609–14; biography, 42: 230; ‘**Personal Memoirs of**,’ 44: 82.
Gras, Félix, ‘**The Reds of the Midi**,’ 44: 17.
Grasberger, Hans, 42: 230.
Grassi, Angela, 42: 230.
Grattan, Henry, eminent Irish orator and statesman, 16: 6615–6; in Irish Parliament (from 1775), 6615; surpassing power of his speeches, *id.*; in British Parliament (from 1805), *id.*; highest rank as orator, 6616.
‘**On the Character of Chatham**,’ 6616; ‘**Of the Injustice of Disqualification of Catholics**,’ 6617–19; ‘**On the Downfall of Bonaparte**,’ 6620; biography, 42: 230.
Grattan, Thomas Colley, 42: 230.
- Graves, Alfred Percival**, ‘**Irish Lullaby**,’ 40: 16336; ‘**The Rose of Kenmare**,’ 40: 16334.
Gravière, J. P. E. J. de la, 42: 230.
Gray, Asa, 42: 230.
Gray, David, 42: 230; ‘**Cross of Gold**,’ 40: 16641.
Gray, David, 42: 230.
Gray, Thomas, notable English poet, George P. Lathrop on, 16: 6623–5; the poet of one flawless masterpiece, the ‘**Elegy**,’ 6623; poems other than the ‘**Elegy**,’ 6624.
‘**Elegy Written in a Country Church-Yard**,’ 6626–28; ‘**Ode on the Spring**,’ 6629; ‘**On a Distant Prospect of Eton College**,’ 6631; ‘**The Bard**,’ 6633–36; biography, 42: 230; ‘**The Letters of**,’ 44: 80.
Graziani, Girolamo, 42: 231.
Grazzini, Antonio Francesco, 42: 231.
‘**Great Bell Roland, The**,’ by Theodore Tilton, 40: 16562.
‘**Great Breath, The**,’ G. W. Russell, 41: 16825.
‘**Great Expectations**,’ by Dickens, 11: 4633; 44: 133.
‘**Great Galeoto, The**,’ by José Echegaray, 44: 121.
‘**Great Shadow, The**,’ by A. Conan Doyle, 44: 260.
‘**Greatest Thing in the World, The**,’ by Henry Drummond, 45: 367.
‘**Greatness and Decay of the Romans, Considerations on the**,’ by Montesquieu, 44: 101.
‘**Greatness**,’ W. M. Thackeray on, 36: 14715.
‘**Greece, The Gods of**,’ by Schiller, 33: 12896; by Louis Dyer, 45: 512.
Greece, early story of, in ‘**The Mycenæan Age**,’ 44: 189.
Greece, Finlay’s story of, for 2010 years, or from B.C. 146 to A.D. 1864, learned, accurate, and interesting, 45: 409.
Greece, the people and life of, studied by Prof. Mahaffy, 45: 425.
Greece, study of the chief gods of, in their higher religious aspect, by Louis Dyer, 45: 512.
‘**Greek Art, The Genius of**,’ by Symonds, 36: 14356.
Greek culture, Roger Bacon on it as not less important to us than Hebrew, and on Greek teaching and life superior in some respects to Christian, 45: 475.
Greek origins, new light on, in the discoveries of Schliemann at Troy, 45: 465.
Greek studies, in essays, by Walter Pater, 45: 448.
‘**Greek World, The**,’ by Hegel, 18: 7174–6.
Greek Anthology, The, Talcott Williams on, 16: 6637–40; 4,063 short Greek poems, running through fifteen hundred years from Mimmermus, a contemporary of Jeremiah, 6637; the life and traits of the entire Greek race pictured, 6638; half a century before Christ, Meleager of Gadara gathered an Anthology; then Philippus of Thessalonica added later

- matter, 6638-9; Cephalas (10th century) rearranged it, and in Petrarch's time Planudes recast it, *id.*; edition of Cephalas edited (1794-1803), *id.*
- On the Athenian Dead at Platea, 6640; 'On the Lacedæmonian,' *id.*; 'On a Sleeping Satyr,' 6641; 'A Poet's Epitaph,' 6641; 'Worship in Spring,' *id.*; 'Spring on the Coast,' 6642; 'A Young Hero's Epitaph,' *id.*; 'Love,' *id.*; 'Sorrow's Barren Grave,' *id.*; 'To a Coy Maiden,' 6643; 'The Emptied Quiver,' *id.*; 'The Tale of Troy,' *id.*; 'Heaven Hath Its Stars,' *id.*; 'Pan of the Sea-Cliff,' 6644; 'Anacreon's Grave,' *id.*; 'Rest at Noon,' *id.*; 'In the Spring a Young Man's Fancy,' 6645; 'Meleager's Own Epitaph,' *id.*; 'Epilogue,' *id.*; 'Doctor and Divinity,' *id.*; 'Love's Immortality,' 6646; 'As the Flowers of the Field,' *id.*; 'Summer Sailing,' *id.*; 'The Great Mysteries,' *id.*; 'The Priapus of the Shore,' 6647; 'The Common Lot,' *id.*; 'To-morrow and To-morrow,' 6647; 'The Palace Garden,' *id.*; 'The Young Wife,' 6648; 'A Nameless Grave,' *id.*; 'Resignation,' *id.*; 'The House of the Righteous,' *id.*; 'Love's Ferriage,' 6649; 'On a Fowler,' *id.*; 'Youth and Riches,' *id.*; 'The Singing Reed,' 6650; 'First Love Again Remembered,' *id.*; 'Slave and Philosopher,' *id.*; 'Good-Bye to Childhood,' *id.*; 'Wishing,' 6651; 'Hope and Experience,' *id.*; 'The Service of God,' *id.*; 'The Pure in Heart,' *id.*; 'The Water of Purity,' 6652; 'Rose and Thorn,' *id.*; 'A Life's Wandering,' *id.*
- G**ames, Greek, victories in, celebrated by great poets, 37: 15176.
- G**reek, Modern—'The Captain in Love,' 41: 17000.
- 'Greek Education, Old,' by J. P. Mahaffy, 44: 331.
- 'Greek Philosophy, Outlines of the History of,' by Dr. Eduard Zeller, 44: 116.
- Greek poetry as a legacy the richest come down from ancient times, 37: 15161; singing characteristic of it, 15162; the Greek lyric, 15163; two forms, elegiac and iambic, *id.*; Callinus and Tyrtaeus, 15164; Mimnermus, of Smyrna, 15166; iambic verse, origin of, 15167; Archilochus of the highest rank, 15169-9; his use of the trochaic system, 15170; hymns in honor of gods or heroes, 15171; the precursor of Aristophanes and all satirists and of surpassing greatness, *id.*; Æolian and Dorian lyric, *id.*; Greek dancing, 15172; Greek music, 15173; harmony inferior but melody developed, *id.*; Terpander improver of the lyre and of great lyric fame, 15174; Alcaeus and Sappho of Lesbos, *id.*; Anacreon, a mere courtier poet, 15175; Dorian lyric suggesting Attic drama, *id.*; lyric song in nature worship, 15175-6; processional hymns and hymns of victory in games, 15176; dirges, wedding songs, and drinking songs, 15177; ode by Callistratus, *id.*; song by Hybias, 15178; songs of children,—Alcman's in Sparta, 15179; Stesichorus (B.C. 630-550) developed the choral ode, 15180; Ibucus, his love poetry, 15180-1; Simonides and Pindar the greatest masters of the choral lyric, 15181; Bacchylides, an elegant court poet, 15182; Pindar, the last of the great lyric poets, 15183; drama sprung from the choral lyric "tragedy," *goat-ode*, *id.*; dialogue and chorus in use about B.C. 500, 15184.
- 'Greek Poets, Studies in the,' by J. A. Symonds, 45: 497.
- 'Greek Studies,' by Walter Pater, 45: 448.
- Greeks, Amiel on our barbarism compared with them, 2: 481.
- G**reeley, Horace, most eminent of American journalists, C. C. Buel on, 17: 6653-6; founder (April 10, 1841), of the New York Tribune, 6654; as a lecturer, speaker, and author of popular books, 6655; his political independence, *id.*; Liberal Republican candidate for President, 6656.
- 'The United States just After the Revolution,' 6650; 'Political Compromises and Political Log-Rolling,' 6661; biography, 42: 231; 'The American Conflict,' 45: 454.
- Greeley, Horace, His Ride to Placerville, by Artemus Ward, 6: 2470.
- G**reeley, Adolphus Washington, 42: 231; 'Three Years of Arctic Service,' 44: 113.
- G**reen, Anna Katharine, 42: 231.
- 'Green Book, The,' by Maurice Jókai, 44: 108.
- 'Green Carnation, The,' by Robert M. Hitchins, 45: 423.
- G**reen, John Richard, English historical writer, 17: 6663; clergyman in London and librarian at Lambeth, *id.*; his 'Short History of the English People,' 6664; later works more full in research, *id.*
- 'The Battle of Hastings,' 6665; 'The Rising of the Baroneage against King John,' 6666; 'England's Growth in Commerce and Comfort under Elizabeth,' 6671; 'William Pitt,' 6675; 'Attempt on the Five Members: Preparations for War,' 6680; biography, 42: 231; 'A Short History of the English People,' 45: 548.
- G**reen, Joseph, 42: 231.
- G**reen, Matthew, 42: 231.
- 'Green Pastures and Piccadilly,' by William Black, 44: 255.
- G**reen, Thomas Hill, an English representative of study of Hegel's philosophy, 17: 6683-5; appointed a professor at Oxford, 6683; his personal character, *id.*; his complete edition of Hume, 6684; his work on 'Ethics,' and works published after his death, *id.*; his metaphysical pantheism, 6685; 'The Scope of the Novelist,' *id.*; biography, 42: 231.
- G**rene, Aella, 42: 231.
- G**rene, Albert Gorton, 42: 231; 'Old Grimes,' 41: 16683.
- G**rene, Asa, 42: 231.
- G**rene, Francis Vinton, 42: 232.
- G**rene, George Washington, 42: 232.
- G**rene, Homer, 42: 232.

- Greene, Homer G.**, 'What My Lover Said,' 40: 16612.
- Greene, Louisa Lelias, Hon.**, 42: 232.
- Greene, Robert**, English author of plays and poems, in the early years of Shakespeare, 17: 6691-3; dissipated life and wretched death, 6692; five dramas by him survive, *id.*; some of his plays used by Shakespeare, 6693; his vivid pictures of Elizabethan life, *id.*
- 'Deceiving World,' 6694; 'The Shepherd's Wife's Song,' *id.*; 'Down the Valley,' 6696; 'Philomela's Ode,' 6697; 'Sweet Are the Thoughts,' *id.*; 'Sephestia's Song to Her Child,' 6698; biography, 42: 232; 'A Groatsworth of Wit Bought with a Million of Repentance,' 44: 265.
- Greene, Mrs. Sarah Pratt**, 42: 232.
- Greenough, Sarah Dana**, 42: 232.
- Greenwell, Dora**, 'Bring Me Word How Tall She Is,' 40: 16631.
- Greenwood, Grace**. See LIPPINCOTT, 42: 232.
- 'Greeting, A,' by Sarah Chauncey Woolsey, 41: 16802.
- 'Greeting,' by Samuel Longfellow, 41: 16837.
- Grey, Edward**, 42: 232; 'The Golden Lotus, and Other Legends of Japan,' 45: 345.
- Greg, William Rathbone**, 42: 232.
- Gregorovius, Ferdinand**, 42: 232.
- Gregory, Robert**, 42: 232.
- Greif, Martin**, 42: 232.
- Greifenson**. See GRIMMELSHAUSEN, 42: 233.
- Grein, J. T.**, 42: 233.
- Grénier, Édouard**, 42: 233.
- Grenville-Murray, Eustace Clare**, 42: 233.
- Gresham, Sir Thomas, lord mayor of London under Queen Elizabeth, and builder of the Royal Exchange to make London the world-centre of commerce instead of Antwerp, 45: 556.
- Gresset, J. B. L. de**, 42: 233.
- Gréville, Henri**, 42: 233; 'Dosia,' 44: 181; 'Dosia's Daughter,' 44: 181; 'Sonia,' 45: 506.
- 'Grey Days and Gold,' by William Winter, 44: 317.
- Grey, Maxwell**, 'The Silence of Dean Maitland,' 44: 303.
- Greyson, Émile**, 42: 233.
- Gribojedov, A. S.**, 42: 233.
- Grieben, Hermann**, 42: 233.
- Grieppenkerl, Wolfgang Robert**, 42: 233.
- Griesinger, Karl Theodor**, 42: 234.
- 'Griefenstein,' by Francis Marion Crawford, 44: 268.
- 'Grif,' by B. L. Farjeon, 44: 257.
- Griffin, Gerald**, author of 'The Collegians,' dramatized as 'The Colleen Bawn,' 17: 6609; his 'Holland Tide,' and 'Tales of the Munster Festivals,' *id.*
- 'How Myles Murphy is Heard on Behalf of His Ponies,' 6700; 'How Mr. Daly the Middleman Rose up from Breakfast,' 6706; 'Old Times! Old Times!' 6712; 'A Place in Thy Memory, Dearest,' 6713; biography, 42: 234; 'The Collegians,' 45: 450.
- Griffin, Gilderoy Wells**, 42: 234.
- Griffis, William Elliot**, 42: 234.
- Griffith, Francis Llewellyn and Kate Bradbury**, article on Egyptian Literature, 13: 5225.
- 'Griffith Gaunt,' by Charles Reade, 44: 260.
- Grigorovich, D. V.**, 42: 234.
- Grillparzer, Franz**, Austria's most distinguished dramatist, 17: 6714-6; his sense of the greatness of Shakespeare, 6714; his tragedies of fate, 6715; historical plays, *id.*
- 'Sappho and Phaon,' 6716; 'The Death of Sappho,' 6720; biography, 42: 234.
- Grimm, Herman**, a chief representative of German letters and culture at the end of the century, 17: 6723-5; his 'Life of Michael Angelo,' 6724; professor of art history at Berlin, *id.*; 'Life of Raphael' and lectures on Goethe, *id.*; two volumes on 'Homer's Iliad,' 6725; five volumes of essays, *id.*
- 'Florence,' 6725-32; biography, 42: 234; his 'Literature,' papers on Emerson, Voltaire, Dante, Macaulay, on Frederick the Great, and the Brothers Grimm, 45: 555.
- Grimm Brothers, Jacob Ludwig Carl, and Wilhelm Carl**, German philologists of the highest distinction, 17: 6733-5; their studies of the language, customs, faith, and poetry of early Germany, 6734; 'Household Tales,' 6735.
- 'A Word to the Reader,' 6735; 'Little Briar-Rose,' 6738; 'The Three Spinners,' 6741; 'The Author to the Reader,' 6744; biography, 42: 234.
- Grimmelshausen, H. J. C. von**, 42: 234.
- Grimod de la R.**, 42: 235.
- Grimthorpe, E. B. D., L.**, 42: 235.
- Gringoire, Pierre**, 42: 235.
- Grinnell, George Bird**, 42: 235.
- Grisbach, Eduard**, 42: 235.
- 'Griselda, The Story of,' by Boccaccio, 5: 2107-15.
- Griswold, Hattie Tyng**, 42: 235.
- Griswold, Rufus Wilmot**, 42: 235.
- 'Groatsworth of Wit Bought with a Million of Repentance, A,' by Robert Greene, 44: 265.
- Gross, Charles**, essay on François Guizot, 17: 6771.
- Grosse, Julius**, 42: 235.
- Grossi, Tommaso**, 42: 235.
- Grosz, Ferdinand**, 42: 235.
- Groszmann, G. F. W.**, 42: 235.
- Grote, George**, English liberal scholar, publicist, and historian, 17: 6745-7; decade 1831-41 as leader of philosophical radicals in Parliament, 6745; his 'History of Greece' (1845-56), 6746; value of his study of Greek politics, *id.*; his study of Plato and Aristotle, 6747.
- 'The Death, Character, and Work of Alexander the Great,' 6747-57; 'The Rise of Cleon,' 6758; biography, 42: 236.
- Grotius ('De Jure Belli et Pacis')**, by Dr. William Whewell, 44: 131.
- Groto, Luigi**, 42: 236.

- 'Ground Arms,' by the Baroness Bertha Félicie Sofie von Suttnar, 45: 422.
- Grove, Sir George**, 42: 236.
- Grübel, Konrad**, 42: 236.
- Grün, Anastasius**, 42: 236; 'The Last Poet,' 41: 16769.
- Grundtvig, N. F. S.**, 42: 236.
- Grundy, Mrs., her origin in Thomas Morton's comedy, 'Speed the Plough,' 45: 486.
- Gruppe, Otto Friedrich**, 42: 236.
- 'Gryll Grange,' by Thomas Love Peacock, 45: 376.
- Gryphius, Andreas**, 42: 237.
- Guadagnoli, Antonio**, 42: 237.
- Gualandi**. See GUERRAZZI, 42: 237.
- Gualtieri, Luigi**, 42: 237.
- 'Guardian Angel, The,' by Oliver Wendell Holmes, 44: 156.
- Guarini, G. B.**, 42: 237; 'Pastor Fido, II,' 45: 433.
- Gubernatis, Angelo de**, 42: 237.
- Guell y Renté, José**, 42: 237.
- Guell y Renté, Juan**, 42: 237.
- 'Guenn, A Wave of the Breton Coast,' by Blanche Willis Howard, 44: 142.
- Guerber, H. A.**, 'Myths of Greece and Rome,' 44: 189.
- Guérin, Eugénie** and **Maurice de**, French writers of Thoughts and Memories, 17: 6761-3; ('The Centaur') and the ('Journal'), 6762.
- 'From the Journal of Eugénie de Guérin,' 6763; ('From the Journal of Maurice de Guérin,' 6766; 'The Thoughts of Macareus,' 6767; biography, 42: 237).
- 'Guerndale,' by F. J. Stimson, 44: 142.
- Guernsey, Alfred Hudson**, 42: 237.
- Guernsey, Lucy Ellen**, 42: 237.
- Guérout, Constant**, 42: 237.
- Guerrazzi, F. D.**, 42: 238.
- Guerrero, Teodoro**, 42: 238.
- 'Guest, The,' by Harriet McEwen Kimball, 41: 16892.
- 'Guest, The,' from Christ Church MS., 41: 16877.
- 'Guests, Two,' by Susan Marr Spalding, 41: 17017.
- Guevara, Antonio de**, 42: 238.
- Guevara y D., L. V. de**, 42: 238.
- Guicciardini, F.**, 42: 238.
- 'Guide-Post, The,' by Johann Peter Hebel, 41: 16743.
- Guidi, Carlo Alessandro**, 42: 238.
- Guidicicconi, Giovanni**, 42: 238.
- Guido y S., C.**, 42: 238.
- Guild, Curtis**, 42: 238.
- Guild, Reuben Aldridge**, 42: 238.
- Guillaume, de Lorris**, 42: 239.
- Guillaume, de Machaut**, 42: 239.
- Guillemard, Francis Henry Hill**, 42: 239.
- Guiney, Louise Imogen**, 42: 239; essay on John Keats, 21: 8497; ('In the Docks,' 40: 16556; ('Patrins,' 45: 453; ('Peter Rugg, the Bostonian,' 41: 16056; ('The Wild Ride,' 41: 16827; ('Tryste Noel,' 41: 16874.
- Guinicelli, Guido**, 42: 239.
- Guinness, Mrs. Fanny E.**, 42: 239.
- Guinness, Henry Grattan**, 42: 239.
- Guiraud, Alexandre, Baron**, 42: 239.
- Guittione d'Arezzo**, 42: 239.
- Guizot, François**, eminent French publicist and historian, Charles Gross on, 17: 6771-74; outline of his life, 6771; his 'Civilization in Europe' and 'Civilization in France,' 6772; ('The English Revolution,' 6773; ('History of France,' 6774; his 'Memoirs of My Own Time,' *id.*
- 'Civilization,' 6774; ('The Example of Shakespeare,' 6777; biography, 42: 239; 'Civilization in Europe,' 44: 174.
- Guldberg, Frederick Höegh**. See HÖEGH-GULDBERG, 42: 239.
- 'Gulistan, or Rose Garden,' by Sa'di, 44: 63.
- 'Gulliver's Travels,' by Jonathan Swift, 44: 7.
- Gummere, Francis Barton**, 42: 239; articles on The Ballad, and Folk-Song, 3: 1305; 15: 5853.
- Gumpert, Thekla von**, 42: 240.
- Günderode, Karoline von**, 42: 240.
- Gundulic, Ivan**, 42: 240.
- 'Gun-Maker of Moscow, The,' by Sylvanus Cobb, Jr., 44: 34.
- 'Gunnar: A Tale of Norse Life,' by Hjalmar Hjorth Boyesen, 44: 226.
- Gunsaulus, Frank Wakeley**, 42: 240.
- Gunter, Archibald Clavering**, 42: 240.
- Günther, A. K. L. G.**, 42: 240.
- Günther, Johann Christian**, 42: 240.
- Gurowski, Adam de, Count**, 42: 240.
- Guseck, Bernd von**, 42: 240.
- Gustafson, Z. B. B.**, 42: 240.
- Gustav vom See**, 42: 241.
- Guthrie, James Cargill**, 42: 241.
- Guthrie, Thomas A.** See ANSTEY, 42: 241.
- Gutierrez, Antonio Garcia**, 42: 241.
- Guttinguer, Ulric**, 42: 241.
- Gutzkow, Karl Ferdinand**, 42: 241.
- 'Guy of Warwick,' 44: 301.
- 'Guy Livingstone,' by George Alfred Lawrence, 44: 33.
- 'Guy Mannering,' by Sir Walter Scott, 44: 45.
- 'Guzman de Alfarache,' by Mateo Aleman, 45: 380.
- Guyot, Arnold Henry**, 42: 241; 'The Earth and Man,' 45: 534.
- Gwilyim, Dafydd ap**, 'To the Lark,' 40: 16517.
- Gyllembourg-E., T. C., C.**, 42: 241.
- Gyp**. See MARTEL DE JANVILLE, 42: 241.
- Guylai, Pál**, 42: 241.

H

- Haar, Bernard ter, 42: 242.
- Habberton, John, 42: 242.
- Haberstich, Samuel. See BITTER, 42: 242.
- Habicht, Ludwig, 42: 242.
- Habington, William, 'Night Unto Night Showeth Forth Knowledge,' 41: 16879.
- Hackett, Horatio Balch, 42: 242.
- Hackett, James Henry, 42: 242.
- Hackländer, F. W. von, 42: 242.
- 'Háconamál,' one of the best examples of skaldic poetry extant, 20: 7884-7.
- 'Hadjy Dimitre,' by Christo Boteff, Bulgarian poet, 38: 15265.
- Hadlaub, Johann, 42: 242.
- Hadley, Arthur Twinning, 42: 242.
- 'Hadley Weather-Cock, The,' by Julia Taft Bayne, 40: 16332.
- Haeckel, Ernst, German naturalist of great learning in science, and remarkable literary gifts, 17: 6781; long career in science, 6781; 'Natural History of Creation,' and 'General Morphology of Organisms,' 6781; other and more popular works, 6782.
- 'At Peradenia,' 6782; 'Color and form in the Ceylon Coral Banks,' 6788; biography, 42: 242; 'Natural History of Creation,' 44: 176.
- Haffner, Karl, 42: 242.
- Hafiz, famous lyric poet of Persia, A. V. W. Jackson on, 17: 6793-6; almost the last and greatest in the line of Persian poetry, 6793; more than 500 Odes, 6794; selected Ghazals or Odes, 6796-806; biography, 42: 242.
- 'Hazard of New Fortunes, A,' by W. D. Howells, 45: 439.
- Hagedorn, Friedrich von, 42: 242.
- Haggard, Henry Rider, 42: 243; 'Cleopatra,' 44: 214; 'Allan Quatermain,' 44: 323; 'She,' 45: 522.
- Hague, Arnold, 42: 243.
- Hague, William, 42: 243.
- 'Hail Columbia,' by Joseph Illopkinson, 41: 17022.
- 'Hail, Holy, Holy, Holy Lord,' by Charles Wesley, 38: 15813.
- Hahn, Y. A., 42: 243.
- Hahn, Ludwig Philipp, 42: 243.
- Hahn-Hahn, Ida von, Countess, 42: 243.
- Hains T. Jenkins, 'Captain Gore's Courtship,' 44: 281.
- 'Hajji Baba of Ispahan,' by James J. Morier, 44: 108.
- Hake, Thomas Gordon, 42: 243.
- Hakluyt, Richard, 17: 6807-9; his 'Divers Voyages Touching the Discovery of America,' 6807; his 'A Particular Discourse on Western Discoveries,' *id.*; his great work, 'The Principal Discoveries of the English Nation,' 6808.
- 'Expectations of America,' 6810-20; biography, 42: 243.
- Halderman, Samuel Stehman, 42: 243.
- Hale, Edward Everett, 17: 6821; his magazine article, 'The Man Without a Country,' 6822. 'Philip Nolan,' 6823-30; biography, 42: 243; 'In His Name,' 44: 253.
- Hale, Horatio, 42: 243.
- Hale, Lucretia Peabody, 42: 244.
- Hale, Sarah Josepha, 42: 244.
- Hale, Susan, 42: 244.
- Hálek, V., 42: 244.
- Halévy, Ludovic, a French dramatist and writer of librettos, 17: 6831-2; in association with Henri Meilhac wrote librettos of Offenbach's operettas, 6831; the first and most popular of his novels, 'L'Abbé Constantin,' 6832. 'The Most Beautiful Woman in Paris,' 6833-47; 'The Abbé Constantin,' 44: 261; 42: 244.
- Haliburton, Thomas C., a Nova Scotia writer, 17: 6848; his 'The Clockmaker, or the Sayings and Doings of Samuel Slick,' *id.* 'Mr. Samuel Slick,' 6849-52; biography, 42: 244; 'The Clockmaker: Sayings and Doings of Samuel Slick, of Slickville,' 44: 14.
- Hall, Ann Maria Fieldings, Mrs., 42: 244.
- Hall, Basil, 42: 244.
- Hall, Charles Winslow, 42: 244.
- Hall, Christopher Newman, 42: 244.
- Hall, Eliza Calvert, 'A Modern Psyche,' 40: 16622.
- Hall, Fitzedward, 42: 244.
- Hall, Gertrude, 42: 245.
- Hall, Granville Stanley, 42: 245.
- Hall, John, 42: 245.
- Hall, Samuel Carter, 42: 245.
- Hallam, Henry, English critical historian, 17: 6853-5; timely and permanent character of his work, 6853; his 'View of the State of Europe during the Middle Ages,' *id.*; 'Introduction to the Literature of Europe in the 15th, 16th, and 17th centuries,' 6854; his personal life, *id.*; 'Constitutional History of England,' *id.*
- 'English Domestic Comfort in the Fifteenth Century,' 6855; 'The Middle Ages as a Period of Intellectual Darkness,' 6857; biography, 42: 245.
- Halleck, Fitz-Greene, 17: 6861; a long life of mercantile employment, 6861; long satirical poem 'Fanny,' *id.*; monumental tokens of respect, 6862.
- 'Marco Bozzaris,' 6862; 'Robert Burns,' 6865; 'On the Death of Joseph Rodman Drake,' 6868; biography, 42: 245.
- Halleck, Fitz-Greene, Bayard Taylor on, 36: 14522.
- Haller, A. von, 42: 245.
- Hallevi, Jehudah, a Jew of Spain, notable as a poet, philosopher, and physician, 17: 6869-71; his intensely Judaic songs, 6870; death at Jerusalem, *id.*

- 'Ode to Zion,' 6871; 'Separation,' 6873; 'The Earth in Spring,' 6874; 'Longing for Jerusalem,' *id.*; biography, 42: 245.
- Halliday, Samuel Bryam**, 42: 245.
- Hallowell, Charles**, 42: 245; 'Our New Alaska; or, The Seward Purchase Vindicated,' 45: 375; 'The Fishing Tourist, Angler's Guide and Reference Book,' 44: 72.
- Hallock, William Allen**, 42: 245.
- Hallowell, Richard Price**, 42: 246.
- Halm, Friedrich**, 42: 246.
- Halpine, Charles Graham**, 42: 246; 'The Trooper to His Mare,' 40: 16481.
- Hamerling, Robert**, 42: 246.
- Hamerton, Philip Gilbert**, 17: 6875-8; a literary exponent of art, 6875; services rendered by his art writing, 6876; other literary work, 'The Intellectual Life,' 6877; his 'Human Intercourse,' *id.*; 'French and English,' *id.*; 'Five Modern Frenchmen,' and other works, 6878; his personal story, *id.*
- 'Peach-Bloom,' 6878; 'The Fascination of the Remote,' 6879; 'Trees in Art,' 6882; 'The Noble Bohemianism,' 6884-90; biography, 42: 246; 'Human Intercourse,' 44: 330.
- Hamilton, Alexander**, American statesman, Daniel C. Gilman on, 17: 6891-6; his distinction among men of his time, 6891; positions held by him 1774-94, 6892; works, memoir, and Hamilton 'History of the United States,' *id.*; personal appearance, *id.*; character and career, 6893; tragic death, 6894; advocacy of the Constitution in 'The Federalist,' 6895; ability as a financier, *id.*; his organization of the Treasury Department, 6896; his praises by Webster and Lieber, *id.*
- 'From The Federalist,' 6897-912; biography, 42: 246.
- Hamilton, Anthony**, the English author of 'Gramont's Memoirs,' 17: 6913-4; French education and life (under Charles II.), 6913; poems and stories, *id.*; 'Memoirs' of his brother-in-law, the Duke of Gramont, 6914.
- 'Nothing Venture, Nothing Have,' 6915-24; biography, 42: 246; 'Memoirs of Count Gramont,' 44: 16.
- Hamilton, Elizabeth**, 42: 246.
- Hamilton, Gail**. See DODGE, MARY ABIGAIL, 42: 246; 'Country Living and Country Thinking,' 44: 273.
- Hamilton, John Church**, 42: 246.
- Hamilton, Thomas**, 42: 246.
- Hamilton, William**, 42: 246.
- 'Hamlet,' Shakespeare's longest and most famous play, 45: 393.
- 'Hamlet,' Goethe's analysis of, 16: 6427-38.
- Hamley, Edward Bruce, Sir**, 42: 246; 'Lady Lee's Widowhood,' 45: 411.
- 'Hammer and Anvil,' by Friedrich Spielhagen, 44: 303.
- Hammer, Julius**, 42: 247.
- Hammerich, P. F. A.**, 42: 247.
- Hammond, Mrs. Henrietta**, 42: 247.
- Hammond, William Alexander**, 42: 247.
- Hanaford, Mrs. Phebe Ann**, 42: 247.
- Handel wrote the 'Messiah' in twenty-one days, 34: 13650.
- 'Hands All Round,' by Alfred Tennyson, 40: 16431.
- 'Handy Andy,' by Samuel Lover, 44: 268.
- 'Hannah Binding Shoes,' by Lucy Larcom, 40: 16651.
- 'Hannah,' by Dinah Mulock, 44: 266.
- 'Hannah Thurston,' Bayard Taylor's first novel, 36: 14520; 44: 267.
- Hannay, James**, 42: 247.
- Hannibal, Livy on the character of, 23: 9099.
- 'Hans Breitmann's Party,' by Charles Godfrey Leland, 41: 16694.
- Hansen, Maurits Christopher**, 42: 247.
- Hanslick, Eduard**, 42: 247.
- Hanssen, Ola**, 42: 247.
- Hapgood, Isabella Florence**, 42: 247; essays on Dostoevsky, Gogol, Pushkin, 12: 4779; 16: 6455; 30: 11904.
- Hapgood, Norman**, 42: 247.
- Happel, Eberhard Werner**, 42: 247.
- Happiness, conditions of, Obermann on, 33: 13115.
- Harby, Isaac**, 42: 247.
- 'Hard Cash,' by Charles Reade, 44: 267.
- Hardenberg, Friedrich von**. See NOVALIS, 42: 247.
- Hardinge, Mrs. Belle Boyd**, 42: 247.
- 'Hardships in the Snow,' by Xenophon, 39: 16254.
- 'Hard Times,' by Charles Dickens, 44: 266.
- Hardy, Alexandre**, 42: 247.
- Hardy, Arthur Sherburne**, an American professor of applied science, 17: 6925; his scientific career, *id.*; becomes wholly a novelist, poet, and editor, *id.*; three novels, *id.*
- 'Father Le Blanc Makes a Call, and Preaches a Sermon,' 6926-32; biography, 42: 248; 'But Yet a Woman,' 45: 369.
- Hardy, Iza Duffus**, 42: 248.
- Hardy, Thomas**, English novelist, Anna McClure Sholl on, 17: 6933-8; his theory of life, 6933; his earlier career, 6934; grasp of rural life, *id.*; doctrine of luck and chance, 6935; his women, *id.*; the irony of circumstance, 6936; 'Tess,' and the struggle with destiny, *id.*; the neurotic woman in 'Jude the Obscure,' 6937; sympathy with rustic life, open air, and common folk, 6938.
- 'The Mellstock Waits,' 6938; 'Sociability in the Malt-House,' 6947; 'The Grave Diggers,' 6957; biography, 42: 248.
- 'Far from the Madding Crowd,' 44: 52; 'Jude the Obscure,' 44: 234; 'Tess of the D'Urbervilles,' 45: 516; 'The Return of the Native,' 45: 425.
- Hare, A. J. C.**, 42: 248; 'Cities of Northern and Central Italy,' 44: 164.
- Hare, Augustus William**, 42: 248.
- Hare, Julius Charles**, 42: 248; 'Days Near Rome,' 44: 164.

- Haren, O. Z. van, 42: 248.
 Haren, Willem van, 42: 248.
 Harrington, Sir John, 42: 248.
 Harland, Henry, 42: 248.
Harland, Marion. See TERHUNE, 42: 248.
 Harold Fairhair, Icelandic story of his court, 20: 7881.
 'Haroun-Al-Rashid and the Dust,' by Lamii, 41: 16979.
Harper, George M'Lean, essays on Froissart, La Fontaine, and the Holy Grail, 15: 6035; 22: 8779; 10: 7515.
Harraden, Beatrice, 42: 248; 'Ships that Pass in the Night,' 45: 369.
Harrigan, Edward, 42: 249.
 'Harriet Beecher Stowe, Life and Letters of,' by Annie Fields, 45: 459.
Harris, Amanda Bartlett, 42: 249.
Harris, A. G., Sir, 42: 249.
Harris, George Washington, 42: 249.
Harris, Joel Chandler, an American author of admirable stories of negro character and speech, 17: 6961-3; 'Uncle Remus: His Songs and Sayings' (1880), 6991; other books of the same series, 6992; 'On the Plantation,' 'Mingo and Other Sketches,' and 'Daddy Jake the Runaway,' another class of books, *id.*
 'Why Brother Wolf Didn't Eat the Little Rabbits,' 6963; 'Brother Mud Turtle's Trickery,' 6967; 'Uncle Remus at the Telephone,' 6971; biography, 42: 249; 'Uncle Remus,' 45: 518.
Harris, Mrs. Miriam, 42: 249.
Harris, Thomas Lake, 42: 249.
Harris, William Torrey, 42: 249; essay on Hegel, 18: 7161.
Harrison, Mrs. Burton, 42: 249.
Harrison, Caskie, essay on Martial, 24: 9750.
Harrison, Frederic, an English thinker of distinction for advocacy of Comte's positive philosophy, 17: 6975-6; views on history, education, society, politics, philosophy, and religion, *id.*; controversy with Herbert Spencer, 6976; historical works of special value, *id.*
 'The Use and Selection of Books,' 6976-84; biography, 42: 249; 'The Choice of Books,' 44: 127.
Harrison, James Albert, 42: 249.
Harrison, Jane Ellen, 42: 249.
Harrison, S. Frances, 'September,' 40: 16508.
Harrisse, Henri, 42: 250; 'John Cabot,' 45: 374.
 'Harry Lorrequer,' by Charles Lever, 44: 267.
Harsdörfer, George Philip, 42: 250.
Harsha, David Addison, 42: 250.
Hart, Albert Bushnell, 42: 250.
Hart, Charles Henry, 42: 250.
Hart, Heinrich, 42: 250.
Hart, Julius, 42: 250.
Harte, Bret, American story-writer and poet, Wm. H. Hudson on, 17: 6985-8; in California journalism and (1868) editorship, 6985; 'The Luck of Roaring Camp,' and 'Outcasts of Poker Flat,' his best, *id.*; in New York (1871) and consulships abroad, 6986; estimate of his work, *id.*; his long novel, 'Gabriel Conroy,' 6987; his verse, 6988.
 'Jim,' 6988; 'Dow's Flat,' 6990; 'In the Tunnel,' 6992; 'The Society upon the Stanislaus,' 6993; 'Thompson of Angel's,' 6994; 'Plain Language from Truthful James,' 6996; 'On a Cone of the Big Trees,' 6997; 'Dickens in Camp,' 6999; 'An Heiress of Red Dog,' 7000-13; biography, 42: 250; 'Gabriel Conroy,' 44: 259; 'The Luck of Roaring Camp,' 45: 405.
Hart, Ernest, ('Hypnotism, Mesmerism, and the New Witchcraft,' 44: 195.
Harting, James Edmund, 42: 250.
Hartley, Cecil B., 42: 251.
Hartley, John, 'To a Daisy,' 40: 16524.
Hartley, Mrs. May Laffan, ('Hogan, M. P.,') 44: 284; 'The Honorable Miss Ferrard,' 44: 285.
Hartranft, Chester D., essay on Martin Luther, 23: 9310.
Hart, Samuel, essay on St. Augustine, 3: 1014.
Hartmann, Alfred, 42: 251.
Hartmann, Eduard von, 42: 251.
Hartmann, Moritz, 42: 251.
Hartmann von Aue, 42: 251; a German epic poet of the brilliant age of Frederick II, 38: 15586; his story of 'Poor Henry' used by Longfellow for his 'Golden Legend,' *id.*
Hartshorne, Henry, 42: 251.
 'Haste of Love, The,' by Martin Opitz, 41: 16813.
 'Hastings, The Battle of,' by J. R. Green, 17: 6665; by Thierry, 37: 14810-14.
Hastings, Warren Macaulay on the Trial of, 24: 9419.
Hartzenbusch, Juan Eugenio, 42: 251.
Haschka, Laurenz Leopold, 42: 251.
Hasebroek, Johannes Petrus, 42: 251.
Hassard, John Rose Greene, 42: 251.
Hassaurek, Friedrich, 42: 252.
Hasselt, A. H. C. van, 42: 252.
Hathaway, Benjamin, 42: 252.
Hatifi, M. A., 42: 252.
Hatton, Joseph, 42: 252.
Hauch, Johannes Carsten, 42: 252.
Hauenschild, Richard Georg Spiller von.
 See WALDAU, 42: 252.
Hauff, Wilhelm, a German writer of stories and tales rich in dramatic power and delicious humor, 17: 7014; 'The Story Almanac' (1826), his first volume, *id.*; 'Memoirs of Satan,' 7015; 'Lichtenstein,' an historical romance, *id.*; 'The Caravan,' 'The Sheik of Alexandria,' and 'The Inn in Spessart,' his most original productions, *id.*
 'The Story of the Caliph Stork,' 7016-24; biography, 42: 252.
Haug, J. C. F., 42: 252.
Haupt, William Ayers, 42: 252.
 'Haunted Pool, The,' by George Sand, 44: 185.

- Hauptmann, Gerhart**, a German dramatist of socialistic aims, 17: 7025-6; pictures of social degradation—‘Before Sunrise,’ 7025; ‘Crampton College’—its better light, *id.*; ‘The Weavers,’ a socialistic play of intense dramatic power, 7026; ‘Hannele,’ a dream poem of heartrending pathos, *id.*
- ‘The Death and Awakening of Hannele,’ 7027-40; biography, 42: 253.
- Haupt, Paul**, ‘The Polychrome Bible,’ 44: 3.
- Haussouville, G. P. O. de**, 42: 253.
- Haussouville, J. O. B. de C., Comte d'**, 42: 253.
- Haussouville, Louise d'**, 42: 253.
- Haven, Gilbert**, 42: 253.
- Havergal, Frances Ridley**, 42: 253.
- Haver-Schmidt, François**, 42: 253.
- Havergal, Frances Ridley**, ‘Take My Life,’ 41: 16000.
- Havlíček, Karel**, 42: 253.
- ‘Havelock the Dane,’ 45: 339.
- Haweis, Hugh Reginald**, 42: 253.
- Hawes, Joel**, 42: 253.
- Hawker, Morwenna Pauline**, 42: 253.
- Hawker, Robert Stephen**, ‘The Song of the Western Men,’ 40: 16586.
- Hawkesworth, John**, 42: 254.
- Hawkins, Anthony Hope**, 42: 254.
- Hawkins, Frederick**, 42: 254.
- Hawks, Francis Lister**, 42: 254.
- Hawthorne, Julian**, notable American novelist, 17: 7041; four of his successes in fiction, ‘Bressant,’ ‘Garth,’ ‘Sebastian Strome,’ and ‘Archibald Malmaison,’ 7041; his ‘A Fool of Nature,’ a New York Herald \$10,000 prize story, *id.*
- ‘The East Wing: Archibald is a Changeling,’ 7042-52; biography, 42: 254; essays on George Borrow, Edward Bulwer-Lytton, and James Fenimore Cooper, 5: 2175; 23: 9348; 10: 3985; ‘Garth,’ 44: 291.
- Hawthorne, Nathaniel** (1804-64), an American novelist and story-writer, Henry James on, 18: 7053-61; ‘Twice-Told Tales’ and ‘Mosses from an Old Manse,’ 7053; ‘The Scarlet Letter’ (1850), 7055; ‘House of the Seven Gables’ (1851), 7056; ‘The Blithedale Romance’ (1852), 7057-8; appointed (1853) consul at Liverpool, and spends seven years in England and Italy, 7059; ‘The Marble Faun,’ *id.*; ‘Our Old Home,’ and the ‘Note Books,’ American, English, French, and Italian, 7050.
- ‘Salem and the Hawthornes,’ 7061-4; ‘The Minister’s Vigil,’ 7065; ‘The Child and the Brook Side,’ 7068-73; ‘The Revelation of the Scarlet Letter,’ 7074-80; ‘Hepzibah Pyncheon,’ 7081-6; ‘The Old Manse,’ 7087; ‘The Faun’s Transformation,’ 7092-6; biography, 42: 254.
- Henry James says there are no types among his characters, 36: 14670; ‘The Scarlet Letter,’ 45: 404; ‘The House of the Seven Gables,’ 44: 139; ‘Mosses from an Old Manse,’ 44: 277; ‘Twice-Told Tales,’ 44: 290; ‘The Blithedale Romance,’ 44: 12; ‘The Marble Faun,’ 44: 289; ‘English Notes,’ 44: 30; ‘Our Old Home,’ 44: 113; Hawthorne and Concord, G. W. Curtis on, 45: 353.
- Hay, John**, a soldier of the Civil War, diplomat, historical writer, and poet, 18: 7097-8; at Paris, Vienna, and Madrid, 7097; ‘Pike County Ballads’ (1871), *id.*; ‘Life and Times of Abraham Lincoln,’ 7098; ‘Castilian Days,’ said to be the best book in English on Spain, *id.*
- ‘Lincoln’s Death and Fame,’ 7098-105; ‘When Phyllis Laughs,’ 7106; ‘Night in Venice,’ *id.*; ‘A Woman’s Love,’ 7107; ‘Jim Bludso of the Prairie Belle,’ 7108; biography, 42: 254; ‘Castilian Days,’ 44: 220.
- Hay, J. C. D., Sir**, 42: 254.
- Hay, Mary Cecil**, 42: 254.
- Hayes, Augustus Allen**, 42: 254.
- Hayes, Henry**. See Kirk, 42: 254.
- Hayes, Isaac Israel**, 42: 254; ‘Arctic Boat Journey,’ 44: 112.
- Haygood, Atticus Green**, 42: 255.
- Hayley, William**, 42: 255.
- ‘Haymakers’ Song, The,’ by Alfred Austin, 40: 16508.
- Hayne, Reply to**, by Daniel Webster, 38: 15729.
- Hayne, Paul Hamilton**, an American (South Carolina) author of descriptive, reflective, and dramatic poems, 18: 7110-1; ruined in estate by the Civil War, 7110; his Pine Barrens cottage life for fifteen years, *id.*
- ‘Ode to Sleep,’ 7111; ‘Aspects of the Pines,’ 7113; ‘Poverty,’ 7114; ‘The Hyacinth,’ *id.*; biography, 42: 255.
- Haynes, Emory Judson**, 42: 255.
- Hays, William Shakespeare**, 42: 255.
- Hayter, Henry Heylyn**, 42: 255.
- Hayward, Abraham**, 42: 255.
- Hazard, Samuel**, 42: 255.
- Hazeltine, Mayo Williamson**, 42: 255.
- Hazen, Charles Downer**, ‘Contemporary American Opinion of French Revolution,’ 44: 162.
- Hazlitt, William** (1778-1830), an English critic and essayist, of distinction as a literary artist, 18: 7115-9; unfortunate personal experiences, 7116; ideas and opinions peculiar to himself, 7117; a literary artist, *id.*; three volumes of fine criticism and four of essays, 7118.
- ‘Of Persons One would Wish to have Seen,’ 7119-30; biography, 42: 255.
- Hazlitt, William Carew**, 42: 255.
- Head, Barclay Vincent**, 42: 255.
- Headley, Joel Tyler**, 42: 255.
- Headley, Phineas Camp**, 42: 256.
- ‘Headlong Hall,’ by Thomas Love Peacock, 45: 375.
- ‘Head of a Hundred, The,’ by Maude Wilder Goodwin, 44: 255.

- Health, Improvement in American, J. F. Rhodes on, 31: 12215.
- Hearn, Lafcadio** (born 1850), an American journalist of English-Greek birth, author of studies in literature, stories, and travels very rich in interest, 18: 7131-2; his 'Chita' (1889), a Gulf shore Louisiana story, 7131; 'Stray Leaves,' and 'Chinese Ghosts,' a collection of gems finely set, *id.*; books on the West Indies and on Japan, 7132.
- 'The Storm,' 7132-42; 'My First Day in the Orient,' 7143-7; 'Impressions and Memories,' 7148; ('The Temple of Kwannon,' 7149; 'The Shintō Faith,' 7151; biography, 42: 256; 'Gleanings in Buddha Fields,' 45: 367.
- 'Heaps of Money,' by W. E. Norris, 44: 152.
- 'Heart of a Song, The,' by George Parsons Lathrop, 40: 16630.
- 'Heart of Midlothian, The,' by Sir Walter Scott, 44: 152.
- 'Heathcock, The,' by William Nicholson, 40: 16425.
- Heath, Francis George**, 42: 256.
- Heaton, John Henniker**, 42: 256.
- 'Heavenly Twins, The,' by Madame Sarah Grand, 44: 147.
- 'Heaven, O Lord, I Cannot Lose,' by Edna Dean Proctor, 41: 16868.
- Hebbel, Friedrich**, 42: 256.
- Hebel, Johann Peter**, 42: 256; 'The Guide Post,' 41: 16743.
- Heber, Reginald** (1783-1826), an English missionary bishop of British India (1822), author of many fine hymns used in Christian worship, 18: 7153-4; 'A Journey through India,' 7154.
- 'The Missionary Hymn,' 7155; 'Sixteenth Sunday after Trinity,' 7156; 'Trinity Sunday,' *id.*; 'Epiphany,' 7157; 'Before the Sacrament,' *id.*; 'To His Wife—Written in Upper India,' 7158; 'At a Funeral,' 7159; 'The Moonlight March,' 7159; biography, 42: 256.
- 'Hebrew old-clothes,' Thomas Carlyle on, 8: 3236.
- 'He Bringeth Them unto Their Desired Haven,' by L. Frank Tooker, 41: 16797.
- Hecker, Isaac Thomas**, 42: 256.
- Hector, Annie.** See ALEXANDER, MRS., 42: 256.
- Hedberg, Frans Theodor**, 42: 256.
- Hédelin, François.** See AUBIGNAC, 42: 256.
- Hedenstierna, K. J. A.**, 42: 256.
- Hedge, Frederick Henry**, 42: 256; 'Questionings,' 41: 16831.
- Heemskerk, Johann van**, 42: 257.
- Heeren, A. H. L.**, 42: 257.
- Hefner-Altenbeck, J. H. von**, 42: 257.
- Hegel, George William Frederick**, German philosopher, Wm. T. Harris on, 18: 7161-73; precocious intellectual development, 7161; influence on, of Schelling, 7162; age of Revolution, *id.*; reaction of his mind against, 7163; takes up Fichte's philosophy, *id.*; studies Plato, 7164; begins independent teaching of his own ideas, 7165; dissents from Schelling, 7165; what Schelling did well, 7166; Hegel's best work, 7167; his 'Phenomenology of Spirit,' 7168; his 'Logic,' 7170; became professor at Berlin, 7171; his complete works, *id.*; his 'Philosophy of Right' and 'Philosophy of Ästhetics,' *id.*; 'Philosophy of Religion' and 'Philosophy of History,' 7172; the four greatest contributions to thought in this century, 7173.
- 'Selections from Hegel's Writings,' 7173; 'Transition to the Greek World,' 7174; 'The Problem,' 7175; 'The Greek World,' 7176; 'The Meaning of Christianity,' 7177; 'The Doctrine of Trinity,' 7179; 'The Nature of Evil,' 7180; 'The Fall,' 7182; 'The Atonement,' 7183; biography, 42: 257.
- 'Hegel, The Secret of,' by James Hutchison Stirling, 44: 336.
- Hegner, Ulrich**, 42: 257.
- Heiberg, Hermann**, 42: 257.
- Heiberg, J. L.**, 42: 257.
- Heiberg, P. A.**, 42: 257.
- Heidenstam, Werner von**, 42: 257.
- Heigel, Karl von**, 42: 257.
- Heije, Jan Pieter**, 42: 258.
- Heimburg, Wilhelmine**, 42: 258.
- 'Heimskringla, The,' by Snorri Sturlason, 44: 64.
- Heine, Heinrich**, German (Jewish) lyric poet and critical essayist, Richard Burton on, 18: 7185-91; an upper-class Jew, 7185; outline of his life, 7186; his ten final years of disease and suffering, *id.*; personal characteristics, 7188; incomparable as a lyric poet, *id.*; critic and satirist as well as singer, 7189; as an essay-writer, *id.*; as a thinker a force in modern ideas, 7190.
- 'Atlas,' 7191; 'The Lorelei,' 7192; 'Pine and Palm,' *id.*; 'Love Songs,' 7193; 'My Heart with Hidden Tears is Swelling,' 7194; 'Will She Come?' *id.*; 'Katharina,' *id.*; 'Gold,' 7195; 'Glimpses,' *id.*; 'The Fisher's Hut,' 7196; 'In the Fisher's Cabin,' *id.*; 'The Grammar of the Stars,' 7197; 'Sonnets to His Mother,' *id.*; 'The Jewels,' 7198; 'Voices from the Tomb,' 7199; 'Maxims and Descriptions,' 7200; 'Marie,' 7203; 'Göttingen,' 7204; 'The Supper on the Brocken,' 7207-11; 'Life and Old Age,' 7212; 'Düsseldorf,' 7213; 'The Philistine of Berlin,' 7217; 'Heine's Visit to Goethe,' 7220; biography, 42: 258.
- 'Pictures of Travel,' 45: 544; 'The Palm and the Pine,' 41: 17006; 'Heinrich Heine,' Rudolf von Gottschall on, 16: 6572-78.
- Heinrich Julius**, 42: 258.
- Heinrich von Morungen**, German poet of the 12th century, songs of, 38: 15596-7.
- Heinrich von Veldeche**, 42: 258; German poet of the 12th century, song of, 38: 15596.
- Heinse, Wilhelm**, 42: 258.
- 'Heir of Redclyffe, The,' by Charlotte May Yonge, 44: 141.
- 'Heldenbuch,' 45: 339.
- 'Helen,' by Maria Edgeworth, 44: 280.

- 'Helena,' by Annie Fields, 41: 16783.
 'Helen Keller,' by Edmund Clarence Stedman, 41: 16846.
Heliодорус, author of a Greek romance of the 4th century, A. D., 18: 7221; manuscript discovered in 1526, *id.*; French version by Jacques Amyot in 1547, 7222.
 'The Lovers,' 7223; 'Theagenes and the Bull,' 7226; biography, 42: 258; 'Ethiopica,' 44: 192.
 Hell, origin of the conception of, 44: 21.
Heller, Louise R., 42: 258.
Heller, Robert, 42: 258.
Heimbald, Ludwig, 42: 258.
Helmers, Jan Frederik, 42: 258.
 'Helmsman, The,' by M. A. De Wolfe Howe, 41: 16739.
Héloïse, heroine of life of Abéлard (q. v.), 1: 20-4.
 Héloïse, a study of, in McLaughlin's 'Studies,' 45: 514.
 'Help Thou My Unbelief,' by Louise Chandler Moulton, 41: 16849.
Helper, Hilton Rowen, 42: 259.
Helps, Sir Arthur, 42: 259; 'The Life of Hernando Cortes,' 44: 165; 'The Spanish Conquest in America,' 45: 558; 'Friends in Council,' 44: 74.
Helvétius, Claude Adrien, 42: 259.
Hemans, Felicia Dorothea, English lyric poet very near the highest rank, 18: 7229; of great American popularity, 7229; eighteen separate volumes, 7230.
 'The Homes of England,' 7231; 'The Landing of the Pilgrim Fathers in New England,' 7232; 'The Hour of Death,' 7233; 'The Lost Pleiad,' 7234; 'The Treasures of the Deep,' 7235; biography, 42: 259.
Henderson, Isaac, 42: 259; 'Agatha Page,' 44: 235.
Henderson, William James, 42: 259.
Henley, William Ernest, English poet and essayist, 18: 7236-7; his volumes of verse, 7236; his critical essays, *id.*; plays written jointly with Stevenson, *id.*; 'London Volunteers,' 7237.
 'Ballade of Midsummer Days and Nights,' 7238; 'Longfellow and the Water-World,' *id.*; 'Out of the Night that Covers Me,' 7240; 'Oh, Time and Change,' *id.*; biography, 42: 259.
Henne-am-Rhyn, Otto, 42: 259.
Hennequin, Alfred, 42: 259.
Henningsen, Charles Frederick, 42: 259.
 'Henriade,' Voltaire's, a plea for toleration, 38: 15450.
Henry, Caleb Sprague, 42: 259.
 'Henry Esmond,' by Thackeray, 44: 50.
Henry, Patrick, an American statesman and orator, 18: 7241; his personal career and public services, *id.*; lives by Wirt, W. W. Henry, and M. C. Tyler, *id.*
 'The Alternative,' 7242; 'On the Return of the Refugees,' 7244; biography, 42: 259; life of, by M. C. Tyler, 37: 15132; his estimate of the Bible, 39: 16091; Butler's 'Analogy of Religion' he styled his 'Bible,' *id.*; the great volume of human nature his one and only book, 39: 16094-5; 'Personal Characteristics of,' by Wm. Wirt, 39: 16091-5.
Henry IV, King of France, 'Gabrielle,' 40: 16363.
 'Henry VI,' in three parts, a series of three plays, parts of which only represent Shakespeare's earliest work, 45: 383.
 'Henry VIII, The Character of,' by J. A. Froude, 15: 6083-5.
Hensel, Luise, 42: 260.
Hensler, Karl Friedrich, 42: 260.
Henty, George Alfred, 42: 260.
Hentz, Mrs. Caroline Lee, 42: 260.
Henzen, Karl Georg Wilhelm, 42: 260.
Hepworth, George Hughes, 42: 260.
Heraclitus, the most original of the pre-Socratic Greek philosophers, 18: 7247; first taught of *Logos*; his one book, 'On Nature,' *id.*; the first materialistic monist — gave rise later to Stoicism, 7248; also the father of socialism, 7248; 'Fragments,' 7248-51; biography, 42: 260.
Heraud, John Abraham, 42: 260.
Herbert, Edward, 42: 260.
Herbert, George, an English religious poet of quaint style, 18: 7252-4; 'The Temple' contains his principal verses, 7253.
 'The Collar,' 7254; 'Love,' 7255; 'The Elixir,' 7256; 'The Pilgrimage,' 7257; 'The Pulley,' 7258; 'Virtue,' *id.*; biography, 42: 260; Izaak Walton on, 38: 15608.
Herbert, Henry William, 42: 260.
 'Her Creed,' by Sarah Knowles Bolton, 40: 16663.
Herculano de C. e A. A., 42: 260.
 'Her Dearest Foe,' by Mrs. Alexander, 44: 280.
Herder, Johann Gottfried, Kuno Francke on, 18: 7259-63; not one of the few men of highest genius, 7259; great in his application of the idea of evolution, 7259-62; he contemplated a history of civilization based on the various national literatures, 7263.
 'Principles of Human Development,' 7264-70; 'Apotheosis of Humanity,' 7271-76; biography, 42: 260.
Hérédia, José-Maria de, M. F. Egan on, 18: 7277-9; elected to the French Academy as a great sonnet-writer, 7277; translated Diaz's 'Conquests in New Spain,' *id.*; remarkable success of his 'Les Trophées,' 7278.
 'The Conquerors,' 7280; 'The Samurai,' *id.*; 'On Pierre Ronsard's Book of Love,' 7281; 'On an Antique Medal,' 7281; 'Sunset,' *id.*; 'To the Tragedian Rossi,' 7282; 'Michel-Angelo,' *id.*; 'After Petrarch,' 7283; 'Epi-taph,' *id.*; 'The Noon: The Light is Fierce,' 7284; biography, 42: 260.
 'Hereditary Genius,' by Francis Galton, 44: 194.
 'Heredity,' by Th. Ribot, 45: 364.

- Heredity, Ibsen's study of, in 'Ghosts,' 44: 313; study of, by Zola, in a series of twenty novels, 44: 313-5.
 — a study of, in 'Flint,' a Puritan story, 44: 281.
 — Study of, in Mrs. Spofford's 'The Inheritance,' 35: 13806.
- Heresy, Lessing on, 23: 9018.
- 'Heredward the Wake,' by Charles Kingsley, 44: 227.
- Herloszsohn, Karl**, 42: 261.
 'Hermann Agha,' by William Gifford Palgrave, 44: 110.
 'Hermann and Dorothea,' by Johann Wolfgang Goethe, 45: 379.
- Herman, Henry**, 42: 261.
- Hermann, Nikolaus**, 42: 261.
 'Hermetic Books,' 44: 117.
 'Hermione,' by Robert Buchanan, 41: 16699.
- Herndon, William Henry**, 42: 261; 'The History and Personal Recollections of Abraham Lincoln,' 44: 14.
- Herodianus**, 42: 261.
 'Hero Carthew; or, The Prescotts of Pamphilion,' by Louisa Parr, 45: 548.
- Herodotus**, famous Greek historian, called "the father of history," Benjamin Ide Wheeler on, 18: 7285-91; his life and travels, 7286-7; summary of topics of his nine books, forming a complete dramatic story, 7288; history and folklore mingled, 7290; very religious, 7291.
 'The King and the Philosopher,' 7292; 'A Tyrant's Fortune,' 7295; 'Curious Scythian Customs,' 7296; 'King Rhampsinitus and the Robber,' 7299; 'Heroism of Athens During the Persian Invasion,' 7302; 'Lopping the Tall Ears,' 7305; 'Close of the History,' 7306; biography, 42: 261.
- 'Hero of Our Times, A,' by Mikhail Lermontof, 44: 226.
- 'Heroes, Hero-Worship, and the Heroic in History, On,' by Thomas Carlyle, 44: 65.
- Herpin, Luce**. See PEREY, 42: 261.
- Herrera, Fernando de**, 42: 261.
- Herrick, Mrs. Christine**, 42: 261.
- Herrick, Robert**, an English poet-vicar, whose verse is noted as "exquisite," 18: 7307-9; his old bachelor rustic parsonage — turned out in Cromwell's time, 7307-8; his 'Prayer to Ben Jonson,' 7309; the latest English poetic fairylure, 7309.
 'A Thanksgiving,' 7310; 'To Keep a True Lent,' 7311; 'To Find God,' 7312; 'To Daffodils,' *id.*; 'To Daisies, Not to Shut so Soon,' 7313; 'To Carnations,' *id.*; 'To Primroses Filled with Morning Dew,' *id.*; 'To Meadows,' 7314; 'To Violets,' 7315; 'The Night Piece — to Julia,' *id.*; 'Mrs. Eliz. Wheeler,' 7316; 'Delight in Disorder,' *id.*; biography, 42: 261; 'Whenas in Silks My Julia Goes,' 40: 16628.
- Herrick, Mrs. Sophie McIlvaine**, 42: 261.
- Herrig, Hans**, 42: 261.
- Herron, George Davis**, 42: 262.
- Herschel, J. F. W., Sir**, 42: 262.
- Hertz, Henrik**, a Danish lyrical poet, 18: 7317; 'Letters of a Ghost,' 7318; comedy and romantic drama, *id.*; 'King Rene's Daughter,' *id.*
 'The Blind Princess,' 7319; 'The Awakening to Sight,' 7323; biography, 42: 262; 'King Rene's Daughter,' 45: 541.
- Hertz, Wilhelm**, 42: 262.
- Hervilly, Ernest d'**, 42: 262.
- Herwegh, Georg**, 42: 262; 'The Song of Hatred,' 40: 16587; 'The Protest,' 41: 16696.
- Herzen, Alexander**, 42: 262.
- Hesekiel, Georg Ludwig**, 42: 262.
- Hesekiel, Ludovica**, 42: 262.
- Hesiod**, a Greek poet, successor to the Homer of the Iliad, and the first Greek poet whose life we clearly see, 18: 7326; his chief work, 'Works and Days,' a guide to farmers, *id.*; his 'Theogony,' the first attempt to give an account of the gods of Greece, 7327.
 'Pandora,' 7328; 'Tartarus and the Styx,' 7329; 'Maxims,' 7331; biography, 42: 263.
- 'Hesperus Sings,' by Thomas Lovell Beddoes, 40: 16410.
- Hettner, Hermann Theodor**, 42: 263.
- Hetzl, Pierre Jules**. See STAHL, 42: 263.
- Heuff, Az Johan Adrian**, 42: 263.
- Heun, Karl**. See CLAUREN, 42: 263.
- Hevesi, Ludwig**, 42: 263.
- Hewitt, Nathaniel Augustus**, 42: 263.
- Hewitt, John Hill**, 42: 263.
- Hewitt, Mrs. Mary**. See STEBBINS, 42: 263.
- Hey, Wilhelm**, 42: 263.
- Heyden, Friedrich August von**, 42: 263.
- Heyduk, Adolf**, 42: 263.
- Heyse, Johann Ludwig Paul**, 42: 263.
- Heyse, Paul**, a foremost modern German writer, half Jew by blood, 18: 7333-5; short tales and novelettes marked by artistic beauty and poetic feeling, *zd.*; poems, lyric, epic, and dramatic, 7333-4; two powerful purpose novels, 'Children of the World,' and 'In Paradise,' 7334.
 'Balder's Philosophy,' 7335-42; 'Countess Toinette Sets Out for the Promised Land,' 7343; biography, 42: 263; 'Children of the World,' 44: 172.
- Heywood, John**, 42: 263.
- Heywood, Thomas**, a popular English actor and dramatist about ten years younger than Shakespeare, 18: 7345; twenty-three extant plays and fine lyrics scattered through them, *id.*
 'Song,' 7346; 'Apuleius's Song,' 7347; 'Harvest Song,' *id.*; 'Song,' 7348; 'Frankford's Soliloquy,' 7349; 'Hierarchy of Angels,' 7349; 'Shepherds' Song,' *id.*; biography, 42: 264; 'Pack, Clouds, Away,' 40: 16365; 'Shepherd's Song,' 40: 16605.
- Hibbard, George Abiah**, 42: 264.
- Hichens, Robert S.**, 42: 264.

- Hicks, Elias, 42: 264.
 Hiel, Emanuel, 42: 264.
 Higginson, Mary Thacher, 42: 264.
 Higginson, Mrs. Sarah Jane, 42: 264.
Higginson, Thomas Wentworth, American essayist and journalist, 18: 7351-54; an auto-biographic sketch, 7351-3; anti-slavery and Civil War activity, 7353; his reform and humanitarian sympathies, *id.*
 'My Outdoor Study,' 7354; 'The Scenes and the Actors,' 7359-69; 'Since Cleopatra Died,' 7370; biography, 42: 264; essays on Epicetus, Joubert, and Taylor, 14: 5497; 21: 8385; 36: 14551; 'Army Life in a Black Regiment,' 44: 299; 'The Things I Miss,' 41: 16898.
 'Highland Mary,' by Robert Burns, 7: 2865.
 'Highland, The,' by Louise Betts Edwards, 41: 16819.
Hildreth, Charles Lotin, 42: 264.
Hildreth, Richard, an American historian, author of an exhaustive and accurate 'History of the United States,' 18: 7371-3; his earlier work, 7372.
 'Customs of the Colonists,' 7373; 'The Capture of André,' 7375; biography, 42: 264.
Hiles, Henry, 42: 264.
Hill, Mrs. Agnes Leonard, 42: 264.
Hill, David Jayne, 42: 265.
Hill, George, 42: 265.
Hill, George Blirkbeck, essay on Samuel Johnson, 21: 8283; 'Johnsonian Miscellanies,' 44: 204.
Hill, George Canning, 42: 265.
Hill, Theophilus Hunter, 42: 265.
Hill, Thomas, 42: 265.
Hillard, George Stillman, 42: 265.
Hillard, Katharine, essays on Chénier, Leopardi, and Ronsard, 9: 3601; 22: 8977; 31: 12373.
Hillebrand, Karl, 42: 265.
Hillern, Wilhelmine von, 42: 265; 'Only a Girl,' 45: 347.
Hillhouse, James Abraham, 42: 265.
Hilliard, Henry Washington, 42: 265.
Hilprecht, Herman von, 'Bible Lands,' 44: 189.
Hind, John Russell, 42: 265.
Hindley, Charles, 42: 265.
 Hindus, the Bible of the, in the great epic poem, 'The Mahābhārata,' 44: 63.
Hinsdale, Burke A., essay on Comenius, 10: 3909.
Hinton, James, 42: 265.
Hippeau, Célestin, 42: 265.
Hippel, T. G. von, 42: 266.
 'Hippocrates, The Genuine Works of,' 44: 79.
Hirst, Henry Beck, 42: 266.
 'His Father's Son,' by James Brander Matthews, 44: 152.
 'His Footsteps,' by Henry Augustin Beers, 40: 16376.
 'His Majesty Myself,' by W. M. Baker, 44: 154.
- 'His Natural Life,' by Marcus Clarke, 44: 153.
 'Historia Britonum,' by Geoffrey, 44: 361.
 Historical tragedies, eight in a closely linked group by Shakespeare, 45: 383.
 Historical romances, 'The Cloister and the Hearth,' one of the half dozen greatest, 44: 106.
 'History,' R. W. Emerson on, 13: 5451.
 'Historic Americans,' by Theodore Parker, 45: 352.
 History, Ranke's new aim and method in writing, 30: 12074; scientific method applied to, by J. A. Froude, 15: 6071-5; 'General History from the Fourth Century to Our Day,' by Lavisé and Rambaud, 30: 12041.
 'Histoire de Ma Vie, L,' by George Sand, 44: 186.
 'History of the Conquest of Peru,' by William Hickling Prescott, 45: 476.
 'History of Spanish Literature, The,' by George Ticknor, 45: 508.
 'History of the United Netherlands,' by John Lothrop Motley, 45: 490.
 'History of the World,' by Sir Walter Raleigh, 44: 97.
 'History, Outline of a Course of Lectures on,' by Andrew D. White, 39: 15852.
 History, Voltaire introduces new method of writing, 38: 15452, 15456.
 'His Vanished Star,' by Charles Egbert Craddock, 44: 284.
 'His Way,' by Eva L. Ogden, 41: 17008.
Hita, G. P. de, 42: 266.
Hita, Juan Ruiz de, 'Praise of Little Women,' 40: 16630.
Hitchcock, Edward, 42: 266.
Hitchcock, Ethan Allen, 42: 266.
Hitchcock, James Ripley Wellman, 42: 266.
Hitchcock, Roswell Dwight, 42: 266.
Hitchens, Robert M., 'The Green Carnation,' 45: 423.
Hittell, John Shertzer, 42: 266.
Hittell, Theodore Henry, 42: 266.
Hlinka, V., 42: 266.
Hoadly, Benjamin, 42: 266.
Hobbes, John Oliver, 42: 266.
Hobbes, Thomas, an English philosophical and political writer, 18: 7381-3; his theory of psychology in the work on 'Human Nature,' and that of the state in 'Leviathan,' 7381; nature of his views, 7382; his influence, 7383; his style, *id.*
 'Of Love,' 7383; 'Certain Qualities in Men,' 7384; 'Of Almighty God,' 7387; biography, 42: 266; 'Leviathan,' 44: 296.
Hobhouse, John Cam, Lord Broughton, 42: 267.
Hodeell, F. O. L., 42: 267.
Hoefer, Edmund, 42: 267.
Höegh-Guldberg, Frederick, 42: 267.
Hoey, Mrs. Frances Sarah, 42: 267.
Hofdyk, W. J., 42: 267.

- Hoffman, Charles Fenno**, 42: 267; ('Monterey,' 40: 16571; 'Sparkling and Bright,' 40: 16475.
- Hoffman, David**, 42: 267.
- Hoffman, Wickham**, 42: 267.
- Hoffmann, August Heinrich**, 42: 268.
- Hoffmann, Ernst Theodor Wilhelm**, a German writer of short stories and fairy tales, 18: 7389-92; his mastery of language and description, 7389; early career as theatre manager, 7390; ('Fantasy-Pieces') and ('The Devil's Elixir,') 7391; ('The Serapion Brethren' tales, *id.*; ('Tom-Cat Murr's Views of Life,') his most finished larger work, *id.*
- 'From The Golden Pot,' 7392; ('Nutcracker and the King of Mice,') 7394-7402; biography, 42: 268.
- Hoffmann, Franz**, 42: 268.
- Hoffmann, Hans**, 42: 268.
- Hoffmann, Heinrich**, 42: 268.
- Hofmann von Hofmannswaldau, C.**, 42: 268.
- Hofmann, Friedrich**, 42: 268.
- Hogan, James Francis**, 42: 268.
- 'Hogan, M. P.' by Mrs. May Laffan Hartley, 44: 284.
- Hogarth, William**, ('The Analysis of Beauty,' 45: 358.
- Hogg, James**, one of the great names of Scottish Border poetry, known as ('The Ettrick Shepherd,') 18: 7403; fanciful humor and rollicking spirit, *id.*
- 'When Maggy Gangs Away,' 7404; ('The Skylark,') 7405; ('Donald M'Donald,' *id.*; ('When the Kye Comes Hame,') 7407; biography, 42: 269.
- Hohenhausen, B. E. P. A.**, 42: 269.
- Holbach, P. H. D., B. von**, 42: 269.
- Holberg, Ludvig**, ('the greatest name in all Scandinavian literature,') Wm. M. Payne on, 18: 7409-17; his autobiography, 7409; his five foreign journeys, 7410; ('Peder Paars,') a rich satire on the ballad and heroic poetry of the time, 7411-2; remarkable five years' output of twenty-eight comedies, 7414; four specially notable ones, 7415; his ('History of Denmark,') ('Hero Stories,') and ('Heroine Stories,') *id.*; ('Klim's Underground Journey,') his most widely known work, *id.*; ('Moral Reflections,') and ('Epistles,') embodying his ripest thought, 7416; profound influence on the whole spiritual life of Denmark, *id.*
- 'From Ulysses Von Ithacia,' 7417; ('From The Political Pewterer,') 7421; ('From Erasmus Montanus,') 7428; ('A Defense of the Devil,') 7439; ('The Society of Women,') 7443; biography, 42: 269.
- Holcroft, Thomas**, 42: 269.
- Holden, Edward S.**, 42: 269; essays on Arago, Baber, Copernicus, 2: 704; 3: 1141; 10: 4040; ('The Mogul Emperors of Hindustan,') 45: 432.
- Holder, Charles Frederick**, 42: 269.
- Hölderlin, Friedrich**, 42: 269; ('To the Rose,' 41: 17004.
- 'Hold, Poets!' by Richard S. Spofford, 41: 16607.
- Hole, Samuel Reynolds**, 42: 269.
- Holinshed, Raphael** (died about 1580), an English historical writer of the age of Elizabeth, chief author of readable and valuable ('Chronicles of England, Scotland, and Ireland') (1578), 19: 7445-6; origin of the work, 7445; Shakespeare's extensive and close use of his pages, 7446.
- ('Macbeth's Witches,') 7446; ('The Murder of the Young Princes,') 7447; biography, 42: 269.
- Holland, De Amicis on**, 1: 462-70; the Dutch painters, 471-8.
- Holland, Frederick May**, 42: 270.
- Holland, Henry Scott**, 42: 270.
- Holland, Josiah Gilbert**, an American journalist, editor, novelist, and notably interesting poet of the homely and picturesque in New England life, 19: 7451-2; joined Mr Samuel Bowles on the Springfield Republican (1849), 7451; ('Timothy Titcomb,') ('Letters to Young People,') *id.*; an editor-founder of the first Scribner's (later Century) Magazine (1870), *id.*; his novels, 7452.
- ('Cradle Song,') 7452; ('The Song of the Cider,') 7453; ('Wanted,') 7454; ('Daniel Gray,') 7455; biography, 42: 270; ('Bitter-Sweet,') 44: 241.
- Holland, Thomas Erskine**, 42: 270.
- Holland**, Dutch middle-class life depicted in Maartens's ('God's Fool,') 44: 302; Dutch taste in fiction, revolution in, 44: 248.
- Holley, Marietta**, 42: 270.
- Hollingshead, John**, 42: 270.
- Hollister, Gideon Hiram**, 42: 270.
- Holloway, Mrs. Laura**, 42: 270.
- Hohnes, Abiel**, 42: 270.
- Holmes, Mrs. Mary Jane**, 42: 270.
- Holmes, Oliver Wendell**, an American, New England, Boston wit, poet, novelist, and scientist, of the highest distinction at home and abroad,—a universally admired representative of American letters,—Mrs. James T. Fields on, 19: 7457-62; the birth year of Lincoln, Gladstone, Darwin, and Tennyson, 7457; mother influence, 7458; study of law—then of medicine, 7458-9; strongly inclined to science, 7459; thirty-five years (1847-82) a Harvard Medical School lecturer and professor (anatomy and physiology), *id.*; early literary success, 7460; ('Autocrat of the Breakfast-Table') (1857), 7461; complete works in prose and verse (thirteen volumes), *id.*
- 'Old Ironsides,' 7462; ('The Last Leaf,') 7463; ('On Lending a Punch-Bowl,') 7464; ('The Chambered Nautilus,') 7466; ('The Deacon's Masterpiece,') 7467; ('A Sun-Day Hymn,') 7470; ('The Voiceless,') 7470; ('Bill and Joe,') 7471; ('Dorothy Q.,') 7473; ('The Three Professions,') 7475; ('Elsie at the Sprowle "Party,"') 7479; ('On Rattlesnake Ledge,') 7483; ('My Last Walk with the Schoolmistress,') 7489; ('The Lark on Salisbury Plain,') 7494; biography, 42: 270.
- 'The Poet at the Breakfast-Table,' 45: 525; ('A Mortal Antipathy,') 44: 277; ('The Autocrat of the Breakfast-Table,') 44: 277; ('Elsie'

- Venner,³ 44: 276; 'The Guardian Angel,' 44: 156.
- Holst, Hans Peter,** 42: 271.
- Holst, Hermann Eduard von**, a German-American historical scholar and university (Chicago) professor, author of an elaborate 'Constitutional and Political History of the United States' (1876-85), 19: 7496 7; partisan bias of his great work, 7496; lives of John C. Calhoun and John Brown, 7497; volume on Mirabeau and the French Revolution, *id.*; 'Mirabeau,' 7497-504; biography, 42: 271.
- Holt, John Saunders,** 42: 271.
- Holtel, Karl von,** 42: 271.
- Höltz, Hermann,** 42: 271.
- Höltz, Ludwig Heinrich Christoph**, one of the best and most popular lyric poets of Germany in the 18th century, deeply sentimental and with a strong love of nature, 19: 7505-6; a Klopstock enthusiast, anti-French and anti-Wieland, 7505; songs of remarkable perfection, 7506; influence of English poets, *id.* 'Country Life,' 7506; 'Spring Song,' 7507; 'Harvest Song,' 7508; 'Winter Song,' 7509; 'Death of the Nightingale,' 7509; 'The Old Farmer's Advice to His Son,' 7510; 'Call to Joy,' 7511; 'The Dream-Image,' 7511; 'Homage,' 7512; 'To a Violet,' 7513; 'Elegy at the Grave of My Father,' 7513; biography, 42: 271.
- Holy Grail, The Legend of the,** George M-Lean Harper on, 19: 7515-20; stories in great variety growing out of beliefs in regard to the existence, search for, and guardianship of, a miracle-working *bowl*, used by Christ at the Last Supper, and then used by Joseph of Arimathea to receive blood which fell from his wounds on the cross, 7515-7; *cratella*, 'bowl,' in Low Latin *gradale*, became *graal*, *gréal*, *Grail*, 7518; the Perceval (or Parsifal of Wagner) story, 7516; old race stories made over by the Grail legend, 7517-8; Chrestien de Troyes, about A. D. 1180, earliest author of an extant Grail romance, 7517; two others of same age, the Welsh ('Peredur ab Evrawc') and the early English ('Sir Perceval of Galles'), 7518; Robert de Borron's ('Perceval')—its Christian character, 7519; the ('Parzival') of Wolfram von Eschenbach (about 1170-1220), the finest narrative poem before Dante and noblest treatment of the Grail legend, *id.*; two and a half centuries of later purifying influence, 7520.
- 'The Boy Perceval,' 7520-9; 'The Visit of the Grail to Arthur's Hall,' 7530; 'Sir Launcelot Fails of the Quest,' 7532; 'The Grail is Achieved by Sir Galahad,' 7533; 'King Arthur Addresses the Grail-Seekers,' 7539; 'Sir Perceval's Tale to Ambrosius,' 7542; 'Sir Lancelot's Tale,' 7544; 'Sir Galahad Achieves the Grail-Quest,' 7547; 'The Knight Lohengrin's Narrative of the Grail,' 7549.
- 'Holy Living and Dying,' by Bishop Jeremy Taylor, 44: 131.
- 'Holy State, The,' and 'The Profane State,' by Thomas Fuller, 44: 130.
- Holyoke, George Jacob,** 42: 271.
- 'Home, Sweet Home,' by John Howard Payne, 40: 16408.
- Home industries**, Adam Smith on, 34: 13530.
- Home, John,** 42: 271.
- Homer** (about B.C. 900-825), the highest product of early Greek culture, unequaled by any later Greek advancement, and for nearly twenty-eight centuries the supreme poet of the world, Thomas D. Seymour on, 19: 7551-61; the Homeric poems were an ultimate sacred authority, a sort of Bible, to the Greeks, 7551; personal history of the poet, near Mount Olympus, and not blind, 7551-2; Greeks already accustomed to hearing poems sung (or chanted), 7552; the myths and Greek language already perfected, 7553; the remarkably fine verse employed, *id.*; characteristics of Homeric poetry, 7554; the dramatic element in Homer, *id.*; clear pictures of early Greek life, 7555; customs and culture represented, 7556; Troy in its glory about B.C. 1184, 7557; the story of its overthrow, 7558; only seven weeks action covered by the Iliad, 7559; later poets added all about the war after Hector's death, 7560; the Odyssey covers six weeks of action, *id.*; the best books for study of Homer, 7561.
- Citations from Homer, 7561; 'The Trojan Elders and Helen,' 7562; 'Paris, Hector, and Helen,' *id.*; 'Hector to His Wife,' 7563; 'Father and Son,' 7564; 'Achilles Refuses to Aid the Greeks,' 7565; 'Hector Pursued by Achilles around Troy,' 7566; 'Hector's Funeral Rites,' 7568; 'The Episode of Nausicaa,' *id.*; biography, 42: 271.
- Homeric Hymns, The,** poems supplementary to the great Homeric; most of them short and perhaps used as preludes to Homeric recitations; but five or six several hundred lines in length, and manifestly independent productions, 19: 7579-81; the 'Strife of Frogs and Mice' a clever Homeric parody, 7579; the 'Cyclic Epics,' notably the 'Cypria,' nearly all lost, supplied many famous additions to Homeric story, 7579-80; earliest source for many notable legends, 7581.
- 'Origin of the Lyre,' 7581; 'Power of Aphrodite,' 7583; 'Dionysus and the Pirates,' 7584; 'Close of the Hymn to Delian Apollo,' 7585; 'Hymn to Demeter,' 7586.
- Homer, Quintilian on,** 30: 11997.
- Homeric Studies : On Homer and the Homeric Age,** by W. E. Gladstone, 44: 115.
- 'Homer's Iliad,' two volumes on, by Herman Grimm, 17: 6725.
- Homes, Mrs. Mary Sophie,** 42: 271.
- Homiakov** (1804-60), a Russian lyric poet marked by distinct religious thought, 32: 12589.
- Hone, William,** 42: 272.
- 'Hon. Peter Sterling, The,' by Paul Leicester Ford, 44: 154.
- 'Honorable Miss Ferrard, The,' by Miss May Laffan Hartley, 44: 285.

- Hood, Edwin Paxton**, 42: 272.
- Hood, Thomas**, English humorist, imaginative poet, thinker, and moralist, notable for tender humanity, Mrs. Lucia G. Runkle on, 19: 7589-91; early experience of journalism and editorship, 7589; twenty-four years of unwearyed toil, 7590; poems which express his true genius, *id.*; quality of his humor, *id.*; pathos his crowning gift, 7591.
- 'Faithless Sally Brown,' 7592; 'An Ironic Requiem,' 7594; 'A Parental Ode to My Son, Aged Three Years and Five Months,' 7595; 'A Nocturnal Sketch,' 7596; 'Ruth,' 7597; 'Fair Ones,' 7598; 'A Song: For Music,' 7599; 'The Bridge of Sighs,' 7600; 'The Song of the Shirt,' 7602; 'Ode to Melancholy,' 7605; 'The Death-Bed,' 7608; 'I Remember, I Remember,' *id.*; 'Stanzas,' 7609; biography, 42: 272.
- Hooft, Pieter Corneliszoon**, "the father of Dutch poetry" and author of the great classic 'History of the Netherlands,' 19: 7610-11; his personal influence on authors very great, 7610; lyrics and dramas, *id.*; high literary quality of his 'History,' 7611.
- 'Anacreontic,' *id.*; biography, 42: 272.
- Hook, James**, 42: 272.
- Hook, Theodore** (1788-1841), a famous English wit and humorist, in whose comic sketches and novels the fashions and manners of the time are pictured, 19: 7613-4; great popularity of his writings, 7613; of thirty-eight volumes only five are still of interest, 7614.
- 'The March of Intellect,' 7614; biography, 42: 272.
- Hooker, Joseph Dalton, S^t**, 42: 272.
- Hooker, Richard**, 42: 272; 'The Laws of Ecclesiastical Polity,' 45: 367; Izaak Walton on, 38: 15605.
- Hooker, Thomas**, 42: 272.
- Hooker, William Jackson, Sir**, 42: 272.
- Hooper, Ellen Sturgis**, ('Duty,' 41: 16734.
- Hooper, Johnson**, 42: 273.
- Hooper, Lucy**, 42: 273.
- Hooper, Mrs. Lucy Hamilton**, 42: 273.
- 'Hoosier School-Master, The,' by Edward Eggleston, 44: 284.
- Hope, Anthony**. See HAWKINS, 42: 273; 'Phroso,' 44: 233; 'The Prisoner of Zenda,' 45: 457.
- 'Hope Leslie,' by Miss Catherine M. Sedgwick, 44: 287.
- 'Hope of the Heterodox, The,' by John Stuart Blackie, 41: 16869.
- Hope, James Barron**, 42: 273.
- Hope, Thomas**, 42: 273; 'Anastasius,' 44: 254.
- Hopfen, Hans von**, 42: 273.
- Hopkins, Alphonso Alvah**, 42: 273.
- Hopkins, Edward Washburn**, 42: 273; essay on Indian Literature, 20: 7905.
- Hopkins, John Henry**, 42: 273.
- Hopkins, Mrs. Louisa Parsons**, 42: 273.
- Hopkins, Mark**, 42: 273.
- Hopkins, Mark**, 42: 273.
- Hopkins, Samuel**, 42: 273.
- Hopkinson, Francis**, 42: 274.
- Hopkinson, Joseph**, 42: 274.
- 'Hop o' My Thumb,' a fairy tale explained, 44: 60.
- Hopper, Nora**, ('April in Ireland,' 40: 16438.
- Hoppin, Augustus**, 42: 274.
- Hoppin, James Mason**, 42: 274.
- Hopps, John Page**, 42: 274.
- Horace** (Quintus Horatius Flaccus, B.C. 65-8), the chief of Latin lyric poets, and poet laureate of the court of Augustus, Harriet W. Preston on, 19: 7619-27; study at Athens and military service with Brutus, 7620; relations with Maecenas and Sabine farm, 7621; love of nature and of country life, 7622; his early satires, 7622-3; reflection in his eighteen satires of ten years' observation of Roman life, 7624; his place as court poet, 7625; his 'Epistles' and 'Art of Poetry,' *id.*; his genius most perfectly expressed in his odes, 7626; never adequately translated, *id.*
- 'To Leuconoë,' 7627; 'To Thaliarchus,' *id.*; 'To the Ship of State,' 7628; 'To Chloe,' 7629; 'To Virgil,' *id.*; 'To Quintus Dellius,' 7630; 'Ad Amphoram,' 7631; 'To Phidyle,' *id.*; 'An Invitation to Maecenas,' 7632; 'Horrida Tempestas,' 7633; 'Satire,' 7634; 'Contentment,' 7636; 'Horace's Farm,' 7637; 'To His Book,' *id.*; 'The Art of Poetry,' 7638; biography, 42: 274.
- 'Horace, How He Lived at His Country House,' by Gaston Boissier, 5: 2157; 'The Art of Poetry,' 44: 331.
- 'Horatius,' by T. B. Macaulay, 24: 9422-37.
- Horder, W. Garret**, ('The Treasury of American Sacred Song,' 44: 262.
- 'Horizons,' by Louisa Bushnell, 40: 16392.
- Hörmann, Ludwig von**, 42: 274.
- Horn, Franz Christoph**, 42: 274.
- Hornaday, William Temple**, 42: 274.
- Horne, Richard Henry Hengist**, an English poet, critic, and essayist, author of 'Orion,' and resident in Australia (1852-66), 19: 7641; several tragedies, and 'Chaucer Modernized,' 7641; high character of his 'Orion,' *id.*
- 'Morning,' from 'Orion,' 7642-4; biography, 42: 274.
- Hornung, Ernest William**, 'A Bride from the Bush,' 44: 275.
- 'Horseshoe Robinson,' by John P. Kennedy, 44: 269.
- Horses, a story of kind treatment of, 'Black Beauty,' 44: 157.
- Horváth, Andreas**, 42: 274.
- Hosmer, Frederick Lucian**, ('The Indwelling God,' 41: 16843.
- Hosmer, George Washington**, 42: 274.
- Hosmer, James Kendall**, 42: 274.
- Hosmer, Mrs. Margaret**, 42: 275.
- Hosmer, W. H. C.**, 42: 275.
- Hostrup, Jens Christian**, 42: 275.
- Houghton, G. W. W.**, 42: 275.

- Houghton, George.** 'The Legend of Walbach Tower,' 41: 16950.
Houghton, Lord, Richard Monkton Milnes, 42: 275.
 'Hour and the Man, The,' by Harriet Martineau, 44: 287.
 'Hours in a Library,' by Leslie Stephen, 44: 128.
House, Edward Howard, 42: 275; 'Yone Santo,' 45: 437.
 'House by the Medlar Tree, The,' by Giovanni Verga, 44: 107.
 'House Cricket, The,' by Gilbert White, 39: 15874.
 'Household of Sir Thomas Moore, The,' by Anne Manning, 44: 244.
 'House of Hate, The,' Lippincott's Magazine, 41: 16903.
 'House of Penarvan, The,' by Jules Sandeau, 44: 251.
 'House of the Seven Gables, The,' by Nathaniel Hawthorne, 44: 139.
 'House of Life, The,' by D. G. Rossetti, a century of sonnets equal to the greatest ever written in English, 31: 12414-5.
 'House of the Trees, The,' by Ethelwyn Wetherald, 40: 16527.
 'House of the Wolfings, The,' by William Morris, 44: 227.
 'House of the Wolf, The,' Stanley J. Weyman's, 44: 281.
 'House-Swallow, The,' by Gilbert White, 39: 15871.
Houssaye, Arsène, 42: 275.
Houssaye, Henri, 42: 275.
Houwald, Christoph Ernst, 42: 275.
Hovey, Richard, 42: 275.
Howard, Blanche Willis. See TEUFFEL, VON, 42: 275; 'One Summer,' 44: 201; 'Guenn, A Wave of the Breton Coast,' 44: 142.
Howard, Bronson, 42: 275.
Howard, Edward, 42: 275.
Howard, Oliver Otis, 42: 276.
Howarth, Mrs. Ellen Clementine, 42: 276.
 'How Betsy and I Made Up,' by Will Carleton, 41: 16673.
 'How Doth the Little Busy Bee,' by Watts, 38: 15724.
Howe, Edgar Watson, 42: 276; 'The Story of a Country Town,' 45: 505.
Howe, Henry, 42: 276.
Howe, M. A. De Wolfe, 'The Helmsman,' 41: 16739.
Howe, Julia Ward, America's New England representative woman, author of 'The Battle Hymn of the Republic,' 19: 7645-7.
 'Battle Hymn of the Republic,' 7647; 'Our Orders,' *id.*, 'Pardon,' 7648; 'Hamlet at the Boston Theatre,' 7649; 'A New Sculptor,' 7651; biography, 42: 276.
Howell, James, 42: 276.
Howell, Elizabeth Lloyd, 'Milton's Prayer of Patience,' 41: 16895.
Howells, William Dean, an American novelist of twenty years' distinction as an artist in the realistic treatment of American life and character, 19: 7653-6; early American experience as journalist, 7653; noble quality of his poetry, 7654; his 'Venetian Life,' *id.*; the fine series of novels dating from 1871, *id.*; later interest in social problems, 7655.
 'The Bewildered Guest,' 7656; 'Hope,' *id.*; 'Society,' 7657; 'Another Day,' *id.*; 'A Midsummer-Day's Dream,' 7658-68; 'The Street-Car Strike,' 7668-87; 'Arrival and First Days in Venice,' 7687; biography, 42: 276.
 Essay on Lyof Tolstoy 37: 14985; 'The Landlord at Lion's Head,' 44: 234; 'April Hopes,' 44: 250; 'Annie Kilburn,' 44: 259; 'The Undiscovered Country,' 44: 291; 'A Foregone Conclusion,' 44: 320; 'A Hazard of New Fortune,' 45: 439; 'The Lady of the Aroostook,' 45: 496; 'Italian Journeys,' 44: 320; 'A Chance Acquaintance,' 44: 2.
Howison, Robert Reid, 42: 277.
Howitt, Mary, 42: 277; 'The Sea-Fowler,' 40: 16365.
Howitt, William, 42: 277; 'The Life and Adventures of Jack of the Mill,' 44: 232.
Howland, Mary Woolsey, 'Rest,' 41: 16852.
Howorth, Henry Hoyle, Sir, 42: 277.
 'How Paderewski Plays,' by R. W. Gilder, 16: 6352.
 'How Persimmons Took Care ob der Baby,' by Elizabeth W. Champney, 40: 16403.
 'How to Love,' by Bessie Chandler Parker, 40: 16361.
 'How the Lover Perisheth,' by Sir Thomas Wyatt, 39: 16233.
Hoyt, Ralph, 42: 277; 'Old,' 41: 16820.
Hubbard, Elbert, 42: 277.
Hubbard, William, 42: 277.
Hubbell, Mrs. Martha, 42: 277.
Hubner, Charles William, 42: 277.
Huc, Abbé, É. R., 42: 277; 'Christianity in China, Tartary, and Thibet,' 44: 188.
 'Huckleberry Finn, The Adventures of,' by Samuel L. Clemens, 44: 281.
Hudaye II. of Anatolia, 'Dead Sea Fruit,' 41: 16966.
Hudson, Frederick, 42: 277.
Hudson, Henry Norman, 42: 277.
Hudson, Mrs. Mary, 42: 278.
Hudson, William Henry, essay on Bret Harte, 17: 6685.
Huerta, V. G. de la, 42: 278.
Huet, C. B., 42: 278.
Hughes, John, 42: 278.
Hughes, Thomas (1823-96), an English lawyer, humanitarian, social reformer, and popular author, 19: 7695-6; his 'Tom Brown's School Days' and 'Tom Brown at Oxford,' 7696; helped Frederick Maurice found the Christian Socialists, 7695.
 'The Boat Race,' 7696; 'The Fight Between Tom Brown and Williams,' 7705; biography,

- 42: 278; 'Tom Brown's School Days,' 44: 51; 'The Scouring of the White Horse,' 44: 326.
- Hugo, Victor**, the recognized greatest French poet; of the highest distinction for his lyrics, his dramas, and his novels; Adolphe Cohn on, 19: 7709-24; leader in Romanticism—his mastery of expression—first odes and first drama, 7709-11; advises study of Shakespeare, 7712; 'Les Orientales,' his second collection of lyrics, *id.*; 'Marion Delorme' suppressed and 'Hernani' a magnificent success, 7713; 1830-43, happy years of remarkable productiveness, 7714; great success of 'Notre Dame de Paris,' 7715; 'Ruy Blas,' 'Hernani,' and 'Les Burgraves,' his best dramas, 7716-7; the lyrics his greatest glory, notably those on childhood, 7717; his greatest poems on themes of public interest,—a splendid epic formed by poems on Napoleon, 7718; ten years of great sorrow from the death, by drowning, of his eldest daughter (1843-53), 7719; an advanced Republican in politics, *id.*; an exile from France under Napoleon III., 1853-70, *id.*; his 'Napoleon the Little,' *id.*; 'The Chastisements' his greatest poetical production, 7720; 'Contemplations' (1856), containing some of his finest poetical work, *id.*; 'The Legend of the Ages' (1859), sketching the historical and imaginative life of mankind, 7720-21; immense success of 'Les Misérables,' 7721; volume on Shakespeare, as introduction to translation of works of by his son, 7722; 'The Terrible Year' (1871), 'Ninety-Three,' and 'The History of a Crime,' 7723; 'Art of Grandfatherhood,' a poetical glorification of childhood, 7724; an enormous mass of unpublished manuscripts left at his death, *id.*
- 'The Cities of the Plain,' 7725; 'The Sacking of the City,' 7726; 'Old Ocean,' 7727; 'Prayer,' *id.*; 'My Thoughts of Ye,' 7730; 'Napoleon,' 7731; 'The Retreat from Moscow,' 7732; 'The Lions,' 7734; 'The Conspiracy,' 7738-50; 'The Chain-Gang for the Galleys,' 7751; 'The Combat with the Octopus,' 7758; biography, 42: 278.
- 'Les Misérables,' 45: 450; 'Ninety-Three,' 44: 89; 'Notre-Dame de Paris,' 44: 163; 'Toilers of the Sea,' 45: 473.
- Hull, Edward**, 42: 278.
- Humanism, Socrates the great humanist of Greek philosophy, 34: 13627; all Greek efforts for development humanistic, 35: 14110; impossible to the Jew, 14111; its remarkable development in 'The Oxford Reformers of 1498,' 45: 454; its relation to Lutheranism, 32: 12610; that of Pope Pius II., in his (autobiographic) 'Commentaries,' 44: 130; its manifestation in the theology of Ian Maclarens's ('Bonnie Briar Bush') stories, 44: 283; Terence's 'Self-Tormentor,' a singularly perfect picture of human life, 36: 14617; his great line *Homo sum, id.*; his broad grasp of human nature in all of his six plays, 14649; Humanism of Sir Thomas More, 26: 10205; Montaigne's "Man in general, the knowledge of whom I hunt after," 26: 10246; collective humanity, 1 not individualism; and duty, not rights, Mazzini's fundamental principles, 25: 9844-45; pathetic humanism, the strong point of Thomas Hood, 19: 7590-1; Humanism of Charles Lamb, 22: 8818; Vico's principle of humanity adopted by Michelet, 25: 9982; enthusiastic humanism of Anatole France, 15: 5909.
- Human advance, Voltaire in himself a whole movement of, 45: 521; literature awoke with Rousseau to faith in man under nature wholly free, 36: 14389.
- Humanitarianism, represented by Kingsley's 'Alton Locke,' 44: 328; changes in modern life in the direction of humanity, Charles Sumner on, 36: 14228; the brotherhood of mankind a peculiar Christian revelation, 14234.
- Human nature, the great volume of, Patrick Henry's one book, 39: 16094.
- 'Human Intercourse,' by Philip Gilbert Hamerton, 44: 330; 17: 6877.
- 'Human Development, Principles of,' by J. G. Herder, 18: 7264.
- 'Humanity, Apotheosis of,' by J. G. Herder, 18: 7271.
- 'Humble-Bee, The,' by R. W. Emerson, 13: 5455.
- Humboldt, Alexander von**, a German investigator, scholar, thinker, university lecturer, and author in the natural sciences, whose researches and teachings, during sixty years (1790-1850), unreservedly devoted to science, form one of the greatest contributions to knowledge ever made by a single mind, 19: 7768-70; extensive travel for study of nature in Europe, 7768; five years in Mexico and South America (1799-1804), *id.*; study and authorship in Paris, 1805-26; and at Berlin 1827-50, *id.*; researches in Siberia (1829), 7766; his 'History of the Geography of the New Continent,' *id.*; 'Cosmos,' a noble popular survey of the physical universe, *id.*; breadth of his human sympathy, *id.*
- 'The Beauty and Unity of Nature,' 7770; 'The Study of the Natural Sciences,' 7774; biography, 42: 278.
- Humboldt, Wilhelm von**, 42: 278.
- Hume, David**, an English historian and philosopher, the first Scotsman to make a conspicuous success of devotion to literature, an originator of literary treatment of history in England, and an economist and philosopher markedly original and interesting, 19: 7777-81; his 'Treatise of Human Nature,' not a system, but a series of brilliant criticisms, 7777-8; his 'Essays' and his 'Political Discourses,' their great popularity and influence, 7778; his 'History of Great Britain,' to 1688, the first English work to take into view manners, literature, and the life of the people, 7779; his personal character, 7780.
- 'Of Refinement in the Arts,' 7781-90; 42: 279.
- Hume, Fergus**, 42: 279.
- 'Humorists, English, of the Eighteenth Century,' by W. M. Thackeray, 44: 75.

- Humorous** :— *Pickwick*, pure fun from end to end, 45: 551; ‘*Verdant Green, The Adventures of, at Oxford*,’ 45: 528; Sterne’s ‘*Life and Opinions of Tristram Shandy*,’ whimsical, heterogeneous, keenly realistic, 45: 517; ‘*French Humorists*,’ by W. Besant, 45: 348; About’s ‘*The King of the Mountains*,’ 44: 222.
- Humphry, George Murray, Sir**, 42: 279.
- Hungarian** industrial life, story of, by Jókai, 44: 168.
- Hungarian life and customs, vivid description of, by Sacher-Masoch, the great Austrian novelist, 45: 408.
- Hungerford, Mrs. Margaret**, 42: 279; ‘*Airy Fairy Lilian*,’ 44: 322.
- ‘*Hungry Sea, The*,’ by Frances Freeling Broderip, 40: 16553.
- Hunnewell, James Frothingham**, 42: 279.
- Hunt, Freeman**, 42: 279.
- Hunt, Leigh**, English journalist, essayist, and poet, 19: 7791-4.
- ‘*Jaffár*,’ 7794; ‘*The Nile*,’ 7795; ‘*To Hempstead*,’ 7796; ‘*To the Grasshopper and the Cricket*,’ 7796; ‘*Abou Ben Adhem*,’ *id.*; ‘*Rondeau*,’ 7797; ‘*The Old Lady*,’ *id.*; ‘*The Old Gentleman*,’ 7800; biography, 42: 279.
- Hunter, Anne**, ‘*The Indian’s Death Song*,’ 40: 16377.
- Hunter, William Wilson, Sir**, 42: 279.
- Hunter-Duvar, John**, 42: 279.
- ‘*Hunting of the Cheviot, The*,’ 3: 1319-26.
- Huntington, Frederick Dan**, 42: 279.
- Huntington, Jedediah Vincent**, 42: 280.
- Hurlburt, William Henry**, 42: 280; ‘*Faith*,’ 41: 16865.
- ‘*Hurriah*,’ by Emily Lawless, 44: 257.
- Hurst, John Fletcher**, 42: 280.
- Hurter, Friedrich Emanuel von**, 42: 280.
- ‘*Hushed Be the Camps To-Day*,’ by Walt Whitman, 39: 15909.
- Hutcheson, Francis**, 42: 280.
- Hutcheson, Helen Thayer**, ‘*A King in Egypt*,’ 41: 16791; ‘*The Fools’ Waltz*,’ 41: 16721.
- Hutchinson, Ellen Mackay**, 42: 280.
- Hutchinson, Rev. H. N.**, ‘*Marriage Customs in Many Lands*,’ 44: 215.
- Hutten, Ulrich von**, 42: 280; his satirical ‘*Epistles*’ denouncing the scholastics and monks, 44: 243-4.
- Hutton, Laurence**, 42: 280; essay on Charles Dickens, 11: 4625; ‘*Literary Landmarks of London*,’ 44: 113.
- Hutton, Richard Holt**, 42: 280; essay on John Henry Newman, 27: 10507; ‘*Essays, Theological and Literary*,’ 44: 74.
- Huxley, Thomas Henry** (1825-95), one of the greatest English masters of the increase of science by research and of the progress of mankind in knowledge and welfare by sound instruction; E. Ray Lankester on, 19: 7805-14; four years in a surveying expedition off the coast of Australia, 7806; lecturer on natural history at School of Mines, London, 1854-85, *id.*; Huxley, Tyndall, and Hooker become an English (London) triumvirate of science, 7808; defender and exponent of Darwinism, *id.*; efforts for popular instruction in science, 7809; a large series of brilliant and interesting essays applying knowledge of science to Biblical and religious questions, 7811; his unrivaled position as a speaker and writer, 7812; his faith in science for the cure of ills and the care of welfare, 7813.
- ‘*On a Piece of Chalk*,’ 7815-21; ‘*Materialism and Idealism*,’ 7822; ‘*Evolution and Ethics*,’ 7824; ‘*On the Physical Basis of Life*,’ 7825-33; ‘*Westminster Abbey, October 12th, 1892*,’ 7834; biography, 42: 280.
- Huygens, Constantyn**, 42: 281.
- Huymans, Joris Karl**, 42: 281; ‘*En Route*,’ 44: 312.
- Hyacinthe, Père**. See LOVSON, 42: 281.
- ‘*Hyacinth, The*,’ by Paul H. Hayne, 18: 7114.
- Hybrias**, a Cretan Greek poet—song by, 37: 15178.
- Hyde, Douglas**, ‘*Nelly of the Top-Knots*,’ 40: 16363.
- Hilton, John Dunbar**, 42: 281.
- Hymans, Louis**, 42: 281.
- ‘*Hymn and Prayer*,’ by James Freeman Clarke, 41: 16870.
- Hymns, George Wither’s Puritan (1623-41), 39: 16124.
- Hymns, Processional, example given by Atheneus, 2: 924.
- Hyndman, Henry Mayers**, 42: 281.
- ‘*Hypatia*,’ by Charles Kingsley, 44: 103.
- ‘*Hyperion*,’ by H. W. Longfellow, 44: 241.
- ‘*Hypnotism, Mesmerism, and the New Witchcraft*,’ by Ernest Hart, 44: 195.

- Iamblichus**, 42: 282.
Ibn Batuta, 42: 282.
Ibn D., A. M., 42: 282.
Ibn Esra, 42: 282.
Ibn K., A., 42: 282.
Ibn K., 42: 282.
Ibn K., A. ibn M., 42: 282.
Ibn Sînâ, a Persian physician, medical writer, and philosopher, Thomas Davidson on, 19: 7835-8; his 'Kanûn,' or Canon, the chief medical work of the world for several hundred years, 7836; his philosophy, 7837; his influence in the Middle Ages, 7838; biography, 42: 282.
Ibn Tofail, 42: 282.
Ibrahim of Aleppo, 42: 282.
Ibsen, Henrik, eminent Norwegian dramatist, Wm. H. Carpenter on, 20: 7839-47; first literary efforts, 7839; dramatic career begun, 7840; twenty-seven years' residence abroad, 7841; his early works romantic, *id.*; 'The Pretenders,' 7840, 7842; 'Emperor and Galilean,' 7842; the dramatic poems, 'Brand' and 'Peer Gynt,' 7843; the modern social plays, 7844-7.
 'From The Pretenders,' 7847; 'From A Doll's House,' 7852; 'From Peer Gynt,' 7858; biography, 42: 282; 'Ghosts,' 44: 313.
Ibycus, 42: 282; Greek court poet,—his love poetry, 37: 15180-1.
 'Iceland Fisherman, An,' by Louis Marie Julien Viand, 44: 101.
Icelandic Literature, Wm. Sharp on, 20: 7865-95; the Sagas, 7865; the skald or saga-man, 7866; the 'Nial's Saga,' 7867; Snorri Sturluson's 'Heimskringla,' 7869; how sagatelling arose, 7870; chief poets of the literary age, 7872; an epoch of mediaeval poetry and romances (A. D. 1284-1530), 7872-3; a period of decay (1530-1850), 7873; Icelandic literature and Commonwealth period (A. D. 870-1280), *id.*; its three sections, *id.*; the third or Literary Age (1100-1280), 7874; oldest manuscript with pre-Columbian discoveries of America, *id.*; Icelandic character and ideas, 7875; examples of verse, 7876; of prose, 7877; the 'Spaedom of the Norns,' 7878; an old historic song, 7880; the story of Harold Fairhair's court, 7882; one of the best examples of skaldic poetry, 'Háconamál,' 7884-7; Icelandic court poets in Norway and Denmark, 7887; a Hervorar Saga story, 7888-94; books for Icelandic study, 7895.
 'Ichabod,' by J. G. Whittier, 39: 15930.
 'Ichabod,' by Uhland, 37: 15198.
Ide, George Barton, 42: 282.
Idrisi, 42: 283.
 'Idylls of the King,' by Tennyson, twelve idylls showing rare art, and the ideals of the spirit in conflict with those of sense, 36: 14583.

- I**
- "Idyls," origin and use of the name for pastoral poems; also epic, lyric, dramatic, and occasional idylls, 37: 14770-1.
 'If Doughty Deeds,' by Graham of Gartmore, 40: 16588.
Ifiand, August Wilhelm, 42: 283.
 'If I could Only Write,' by Campoamor (Spanish), 40: 16359.
 'If I have Sinned,' by Hartley Coleridge, 41: 16907.
 'If I should Die To-Night,' by Belle E. Smith, 40: 16378.
 'If Love Were Not,' by Florence Earle Coates, 40: 16629.
 'If Spirits Walk,' by Ellen Burroughs, 41: 17005.
 'If We Had the Time,' by Richard Burton, 41: 16744.
Iglesias, José María, 42: 283.
Iglesias de la C., J., 42: 283.
 'I have Loved Flowers that Fade,' author unknown, 41: 16812.
 'I Heard You, Solemn-Sweet Pipes of the Organ,' by Walt Whitman, 39: 15892.
 'I Hold Still,' by Julius Sturm (German), 41: 16893.
 Iliad, Homer's, regarded as a Bible in the earlier classical literature, 45: 474.
 'I Love to Steal Awhile Away,' by Phœbe Hinsdale Brown, 41: 16881.
 'Il Penseroso,' by Milton, 25: 10060.
Ilsey, Charles Parker, 42: 283.
Imbert, B., 42: 283.
Imbert de S.-A., A., 42: 283.
Imbriani, Vittorio, 42: 283.
Imlah, John, 42: 283.
 'Immanence,' author unknown, 41: 16814.
Immermann, Karl Leberecht, German poet and romancer, 20: 7896-8; personal life, 7896; Goethe's influence, 'The Epigonoi,' 7897; dramas and 'Münchhausen,' *id.*; a keen satirist, not a seer, 7898.
 'A Wedding and a Betrothal,' 7898; biography, 42: 283.
 Immortality, Socrates on, 29: 11539.
 Immortality, Dumas, Sr., regarded with hope rather than belief, 12: 4959.
 Immortality, Egyptian doctrine of, anticipating the Jewish and Christian, Alfred Wiedemann on, 45: 414.
 Immortality, Russian lyric poet Zoukovsky on the compensations of, 32: 12585.
 Immortality, Tolstoy's conversion to belief in, 37: 14987.
 'Immortal, The,' by Alphonse Daudet, 44: 182.
 'Impressions of London Social Life,' by E. S. Nadal, 45: 513.
 'Improvisatore, The,' by Hans Christian Andersen, 44: 160.

- 'In a Rose-Garden,' by John Bennett, 41: 16815.
 Incarnation, doctrine of, is Platonist, 1: 17.
- Inchbald, Elizabeth Simpson**, 42: 283; 'A Simple Story,' 45: 492.
- 'Inchcape Rock, The,' by Robert Southey, 35: 13683.
- 'Increase, Nature of the Checks to,' by Charles Darwin, 11: 4419; geometrical ratio of, 4416.
- 'In Darkest England and the Way Out,' by William Booth, 44: 7.
- 'Independence, The Declaration of,' by Thomas Jefferson, 21: 8237-44.
- India, a story of men and events in, for half a century, by Lord Roberts, 44: 83.
- India, law-books of, published in 'Sacred Books of the East,' five volumes, 45: 417.
- 'India, A Journey Through,' by R. Heber, 18: 7154.
- Indian Empire under England, J. R. Seeley on, 44: 240.
- Indian Literature, E. W. Hopkins on, 20: 7905-39; origin in Vedic Hymns about B.C. 1500, 7905; four stages of Veda,—Hymns, Brähmanas, Upanishads, and Sūtras, 7906; use of memory only, no writing, in Vedic times, 7907; great periods of Indian literature (I) Vedic, *id.*; the four chief Vedic books (1) Rig-Veda, ten sections, 7908-9; ideas found in the hymns, 7910-1; (2) Sāma-Veda, the Sāma song service-book, 7912; (3) the Yajur-Veda, formulae for sacrifice, *id.*; (4) Atharva-Veda, miscellaneous, 7913; the Brähmanas and Upanishads stage of Veda, 7913-4; the Sūtra stage, 7914-5; Rig-Veda Brähmanas and Sūtras, 7915; those of the Sāma-Veda, *id.*; those of the Yajur-Veda, 7916; those of the Atharva-Veda, *id.*
- (II) Second great period—sectarian—rise of Buddhism, 7917; Buddhism in the east of India, anti-Brahmanical—Jainism in the west partly so, *id.*; Discourses of Buddha, 7918; the earlier records of Buddhism, in three Pitakas, 7918-9; other works, the 'Dhammadapada' and 'Jātakas,' 7919; Jain literature, founded by Mahāvira in Buddha's time, 7920.
- (III) Third great period—Sanskrit, direct from Vedic, 7920; grammatical, and other works in aid of Vedic study, 7921; the six systems of philosophy, 7922; Cankara, greatest of Hindu philosophers, 7922; oldest of Sanskrit works, the 'Mahābhārata,' or 'Great War' poem, 7922-4; and the 'Rāmāyana,' a Hindu "art-poem," by Vālmiki, 7925; the Purāṇas, eighteen works in epic verse, of religious design, 7926; Sanskrit "art-poems," 7927; fables and drama, 7927-8; Kālidāsa, 7929; his three extant dramas, 7930-2; later dramas, 7933; lyric poetry, 7934-6.
- (IV) Fourth great period, modern Sanskrit, 7936; five centuries of Moslem suppression of Hindu development, *id.*; strongest modern Hindu poet, 7937; the 'Bhagavat Gīta,' or Divine Song, and the 'Adi-granth,' or 'Original Bible,' *id.*
- Indian Epigrams, a Group of, 41: 16989.
- Indian (North America), 'The Indian Bible,' by John Eliot, 44: 23.
- 'Indian Maid's War Song,' Nada-Wossi (Canada) Poem, 41: 17019.
- 'Indian Summer,' by Alice Wellington Rollins, 40: 16509.
- Indian, the real savage, depicted in 'Nick of the Woods,' 44: 146.
- 'Indiana,' by George Sand, 45: 407.
- Indiana Western life, picture of, in 'The Hoosier School-Master,' 44: 284.
- 'Indian's Death Song, The,' by Anne Hunter, 40: 16377.
- 'Indians of the Northwest, The,' by Theodore Roosevelt, 31: 12385.
- Indies, West, life and scenes in, most accurately depicted in 'Tom Cringle's Log,' by Michael Scott, 45: 519.
- 'Inductive Sciences, History of the,' by William Whewell, 44: 247.
- Industrial life in Hungary, story of, by Jokai, 44: 168.
- 'Indwelling God, The,' by Frederick Lucian Hosmer, 41: 16843.
- Ingalls, Joshua King**, 42: 283.
- Ingelow, Jean**, English poet and novelist, 20: 7968-9; poems of imaginative sympathy; religious and didactic poems, 7968; 'Mopsa the Fairy,' and other tales for children, 7969.
- 'Divided,' 7969; ('Sand Martins,' 7973; 'The High Tide on the Coast of Lincolnshire,' 7974; 'Cold and Quiet,' 7978; 'Lettice White,' 7979; biography, 42: 283; 'Don John,' 44: 235; 'Off the Skelligs,' 44: 140.
- Ingemann, Bernhard Severin**, Danish poet and novelist, 20: 7982-4; early poems of sentiment, 7982; stories and fairy tales, 7983; strong historical novels, *id.*; church hymns and songs, *id.*; "the Danish Walter Scott," 7984.
- 'Carl of Risé and the Kohlman,' 7984; 'Morning Song,' 7990; biography, 42: 283.
- Ingersoll, Charles Jared**, 42: 284.
- Ingersoll, Ernest**, 42: 284.
- Ingersoll, Luther Dunham**, 42: 284.
- Ingersoll, Robert Green**, 42: 284.
- Ingleby, Clement Mansfield**, 42: 284.
- Inglis, Henry David**, 42: 284.
- Ingraham, Joseph Holt**, 42: 284.
- 'In Green Old Gardens,' by "Violet Fane" (Lady Currie), 40: 16528.
- 'Ingres, Life of,' by Charles Blanc, 5: 2054; sketch of, 2056.
- 'Inheritance, The,' by Susan Edmonston Ferrier, 44: 47.
- 'In His Name,' by Edward Everett Hale, 44: 253.
- 'In Imagine Pertransit Homo,' by T. Campion, 41: 16880.
- 'In Littles,' by William Channing Gannett, 41: 16838.

- 'In Memoriam,' by Tennyson, the most noted poem of the century, 36: 14582.
- Innesley, Owen.** See JENNISON, LUCY WHITE, 42: 284.
- 'Innocents Abroad, The,' by Samuel L. Clemens, 44: 271.
- 'In Paradise,' a powerful "purpose" novel, by Paul Heyse, 18: 7334.
- 'Inquisition of the Middle Ages, A History of the,' by Henry Charles Lea, 44: 166.
- 'In School Days,' by J. G. Whittier, 39: 15926.
- 'In Springtide,' by Lewis Morris, 40: 16496.
- 'Institutes of the Christian Religion,' by John Calvin, 44: 177.
- 'Intellectual Development, The History of,' by John Beattie Crozier, 44: 176.
- 'Intellectual Life, The,' by P. G. Hamerton, 17: 6877.
- Intemperance, first Act to discourage, promoted by the novelist Fielding, 14: 5698.
- 'In the Clouds,' by Charles Egbert Craddock, 45: 422.
- 'In the Dark, in the Dew,' by Mary Newmarch Prescott, 40: 16362.
- 'In the Fisher's Cabin,' by Heine, 18: 7196.
- 'In the Tunnel,' by Bret Harte, 17: 6992.
- 'In the Year 13,' by Fritz Reuter, 31: 12196.
- 'In the Year of Jubilee,' by George Gissing, 45: 540.
- 'Intimations of Immortality,' by Wm. Wordsworth, 39: 16223-8.
- 'Into the Highways and Hedges,' by Miss F. F. Montrésor, 44: 231.
- Intra, G..** 42: 284.
- 'Intruder, The,' by Maurice Maeterlinck, 44: 108.
- 'In Usum Delphini,' by George M. Whicher, 40: 16468.
- 'Invocation,' folk song, 41: 17003.
- 'In Which the Shepherd and the Tickler Take to the Water,' from 'Noctes Arbrosianæ,' by John Wilson, 39: 16034-46.
- Ion of Chios,** 42: 284.
- 'Iphigenia,' by Euripides, 44: 60.
- Ireland, 'The Lament of the Irish Emigrant,' by Lady Dufferin, 40: 16372.
- Ireland, Boucicault on 'The Wearing of the Green,' 40: 16396.
- Ireland, West of, life depicted in 'Hurrish,' by Emily Lawless, 44: 257.
- 'Irene the Missionary,' by John William De Forest, 44: 214.
- Irish character, at its best, and worst, faithfully delineated in Gerald Griffin's 'The Colleagians,' 45: 450.
- Irish life, sketches of, in Lady Morgan's 'The Wild Irish Girl,' 45: 438.
- Irish and English in contrast, in 'Castle Daly,' by Annie Keary, 44: 236.
- Irish-English 18th century scenes in Mr. Froude's novel, 'The Two Chiefs of Dunboy,' 45: 491.
- Irish Literature. See (1) under Celtic Literature, 8: 3404.
- 'Irish Lullaby,' by Alfred Percival Graves, 40: 16336.
- Irish peasant life depicted in short stories by Jane Barlow, 44: 151.
- Irnerius of Bologna, the reviver of Roman law about A. D. 1100, 45: 442.
- 'Iron Mask, The Man in the,' by Dumas, Sr., 12: 4994.
- 'Ironmaster, The,' by Georges Ohnet, 44: 280.
- Iron, Ralph.** See SCHREINER, OLIVE, 42: 284.
- Irving, John Treat, Jr.,** 42: 284.
- Irving, Pierre Munroe,** 42: 284.
- Irving, Washington,** eminent American founder of distinctive literature, Edwin W. Morse on, 20: 7991-8000; earliest American literature not theological or political, 7991; sentiment and humor his strong characters, *id.*; exclusive literary interest, 7992; no taste for schooling, 7993; strong social instincts, 7994; two years of Europe, 7995; success of his 'History of New York,' *id.*; 'The Sketch Book,' a permanent start in literature, 7996; seventeen years abroad rich in literary honors, *id.*; a fruitful half century completed, *id.*; extraordinary excellence of the Knickerbocker broad comedy, 7997; 'Rip Van Winkle,' pathos and humor, 7998; the Spanish studies, *id.*; books of adventure, 7999; biographies of Goldsmith, Mahomet, and Washington, *id.*; rare imagination, 8000.
- 'The Good Old Days of Knickerbocker Life,' 8000; 'The Legend of Sleepy Hollow,' 8008-34; 'A Moorish Palace,' 8035; 'The Stage-Coach,' 8041-5; biography, 42: 284.
- 'Astoria,' 44: 305; 'Christopher Columbus,' 44: 165; 'Tales of a Traveller,' 44: 289; 'The Alhambra,' 44: 277.
- Irving, William,** 42: 285.
- Isaaks, Jorge,** a South American novelist and poet, 20: 8046-7; American literature in Spanish from A. D. 1537, 8046; an idyl of Colombia, 'Maria,' *id.*; 'The Jaguar Hunt,' 8047-56; biography, 42: 285.
- Isabella of Spain, her character and conduct celebrated by Prescott, 44: 98.
- Isla, José Francisco de,** 42: 285.
- 'Isle of Palms, The,' by John Wilson (1612), 39: 16033.
- Isocrates,** 42: 285; 'Apodosis on the Antidosis or Exchange of Properties,' 44: 118.
- 'Israel Among the Nations,' by Anatole Leroy-Beaulieu, 45: 342.
- 'Israel, History of,' by Ernest Renan, 44: 247.
- 'Israel Mort, Overman,' by John Saunders, 44: 136.
- Italian development in the Renaissance age, by J. A. Symonds, 45: 514.
- 'Italian Journeys,' by W. D. Howells, 44: 320.
- Italian life, complete picture of, in Manzoni's 'The Betrothed,' 44: 173; also in Hans Andersen's 'The Improvisatore,' 44: 160.

Italian lower-class life in a fishing village depicted by Verga, 44: 107; an anti-priesthood story of great power by Voynich, *id.*

Italian modern political matters taken up in 'Doctor Antonio,' 44: 235; Italian life, picture of, in 'Agatha Page,' *id.*

'Italian Popular Tales,' by Thomas Frederick Crane, 45: 420.

'Italian Republics,' by J. C. L. de Sismondi, 44: 164.

Italian scenes in Rome depicted in 'Made-moiselle Mori,' 44: 213.

Italy and Rome, the scenes of, depicted in works by A. J. C. Hare, 44: 164.

Italy, Pliny's praise of, 29: 11581.

Italy in the 13th century, Sismondi on, 34: 13476.

Italy's four great names in poetry, 1: 371.

'It Is a Beauteous Evening,' by Wm. Wordsworth, 39: 16214.

'It Is All One in the Turkish' (Turkish), 41: 16965.

'It Is Not to Be Thought Of,' by Wm. Wordsworth, 39: 16216.

'It's Ain Drap o' Dew,' by James Ballantine, 40: 16444.

'Its Name, and Its Name,' by Allan Cunningham, 40: 16443.

'Ivanhoe,' by Walter Scott, 44: 19.

'I Wandered Lonely as a Cloud,' by William Wordsworth, 39: 16220.

'I Were but Little Happy, if I could Say How Much,' Indian epigram, 41: 16992.

'I Wonder,' by Cora Fabbri, 40: 16619.

'I would Not Live Alway,' by William Augustus Muhlenberg, 41: 16862.

J

Jablonsky, Boleslav, 42: 285.

'Jack,' by Alphonse Daudet, 44: 316.

Jackson, A. V. Williams, essays on the Avesta, Firdausi, Hāfi, Jāmi, Jayadeva, Kālidāsa, Nizāmi, Jalāl-ad-dīn Rūmī, and Sa'dī, 3: 1084; 14: 5735; 17: 6793; 20: 8110; 20: 8208; 21: 8455; 27: 10665; 32: 12487; 32: 12634.

'Jackson, Andrew, Life of,' by Parton, 28: 11124-5; Jackson's battle of New Orleans, Grace E. King on, 21: 8574; his erratic financial policy opposed by Daniel Webster, 38: 15730.

Jackson, Edward Payson, 42: 285.

Jackson, Helen Fiske ("H. H."), American poet and story-writer, 20: 8057-9; a simple and natural singer, 8057; very rare quality of her poetry, 8057-8; novels, travels, and poetry, 8058-9.

'Revenues,' 8059; 'Habeas Corpus,' 8060; 'My Hickory Fire,' 8062; 'Poppies in the Wheat,' 8063; 'Burnt Ships,' *id.*; 'Spinning,' 8064; 'A May-Day in Albano,' 8065; biography, 42: 285; 'Ramona,' 45: 550.

Jackson, Henry, 42: 285.

Jackson, Sheldon, 42: 285.

'Jacob Faithful,' by Captain Marryat, 44: 264.

Jacobi, Friedrich Heinrich, 42: 285.

Jacobi, Johann Georg, 42: 285.

Jacobi, Mary Putnam, 42: 285.

'Jacobites' Club, The,' by George Walter Thornbury, 40: 16583.

Jacobs, Joseph, 'The Jews of Angevin England,' 44: 20.

Jacobsen, Jens Peter, 42: 286.

Jacobson, Eduard, 42: 286.

Jacopone da Todi, 42: 286.

Jactot, Jean Joseph, 42: 286.

Jäger, Oskar, 42: 286.

Jago, Richard, 42: 286.

Jagodynki, Stanislas, 42: 286.

Jalāl-ad-dīn Rūmī. See RŪMĪ, 42: 286.

James I., King of Scotland, 42: 286.

James I., King of England, 42: 286.

James, G. P. R., 42: 286.

James, Henry, American novelist and critical essayist, 20: 8071-4; juvenile literary efforts, 8071; great excellence of 'Roderick Hudson,' 8072; two dominant ideas, *id.*

'The American' and 'Daisy Miller,' *id.*; 'Washington Square,' 'The Portrait of a Lady,' and 'The Bostonians,' 8073; 'Princess Casamassima,' 'The Tragic Muse,' and 'The Other House,' *id.*; superiority of his long novels, 8074; his essays, sketches, and biographies, *id.*

'The Madonna of the Future,' 8075-108; biography, 42: 286.

Essays on Hawthorne, Lowell, and Turgeneff, 18: 7053; 23: 9229; 37: 15057; 'The Portrait of a Lady,' 45: 440; 'The Princess Casamassima,' 45: 435; 'Daisy Miller,' 44: 4; 'The American,' 44: 328; 'The Europeans,' 44: 140; 'The Bostonians,' 44: 205.

James, William, 42: 287.

Jameson, Anna Brownell, 42: 287.

Jameson, John Franklin, essay on Motley, 26: 10373.

Jameson, Robert William, 42: 287.

Jāmī (1414-1492), the last classic minstrel of Persia, a master in historical, lyrical, and mystic literature; A. V. Williams Jackson on, 20: 8110; devoted to Dervish teaching and to Sūfi philosophy, *id.*; author of at least forty important works, *id.*; seven of the best gathered into 'The Seven Stars,' *id.*; his 'Yūsuf and Zulikhā,' a Persian version of the story of Joseph and Potiphar's wife, 8111; his prose

- 'Bahārīstān,' stories and tales in the manner of Sa'di's 'Gulistān,' *id.*
- 'Love,' 8111; 'Beauty,' 8113; 'Zulaikha's First Dream,' 8115; 'Silent Sorrow,' 8116; biography, 42: 287.
- Jamison, Mrs. Celia V.**, 42: 287.
- Jamyn, Amadis**, 42: 287.
- Janda, Bohumil**, 42: 287.
- Jan de Rijmer**. See GOEVERNEUR, 42: 287.
- 'Jane Eyre,' by Charlotte Brontë, 45: 439.
- 'Jane Field,' by Miss Wilkins, 39: 15984.
- Janet, Paul**, 42: 287.
- Janin, Jules**, 42: 287.
- Janson, K. N.**, 42: 287.
- Janssen, Johannes**, 42: 287.
- 'Jan Vedder's Wife,' by Mrs. Amelia Barr, 44: 144.
- Janvier, Francis de Haes**, 42: 287.
- Janvier, M. T.**, 42: 287.
- Janvier, Thomas Allibone**, American writer of sketches, travels, picturesque studies, and novels, 20: 8117-8; his 'Mexican Guide' and 'An Embassy to Provence,' 8117; 'The Aztec Treasure House,' *id.*; Gras's (Provençal) 'Reds of the Midi,' translated, 8118.
- 'The Episode of the Marques de Valdeflores,' 8118-43; 'Love Lane,' 8143; biography, 42: 288; 'Félix Gras,' 44: 17; 'The Aztec Treasure-House,' 44: 278.
- Japan, the feudal and social life and customs of, depicted in 'The Usurper,' by Judith Gautier, 45: 523; character and usages in Percival Lowell's 'The Soul of the Far East,' 45: 465; Japanese art, folk-song, and religion, treated by Lafcadio Hearn, 45: 367; Japanese life depicted, and missionaries bitterly arraigned, in E. H. House's 'Yone Santo: A Child of Japan,' 45: 437; modern life of, depicted in 'The Golden Lotus,' 45: 345; Japanese usage of hara-kari depicted in 'The Loyal Ronins,' 44: 243; Pierre Loti's tale of hiring a temporary wife in, 44: 93; 'Glimpses of Japan,' by L. Hearn, 18: 7143, 7148, 7149, 7151; story of the art of, in works by La Farge and Gonse, 44: 123.
- Japanese Literature**, Clay MacCauley on, 20: 8145-54; civilization in Japan comparatively modern, 8145; entrance of Buddhism and of foreign learning, from Korea and China, A. D. 552-700, 8146; the *manyōkana* script devised for expressing Japanese, *id.*; earliest literary monument, the 'Kojiki,' or 'Record of Old Things' (A. D. 712), *id.*; a continuation (A. D. 720), *id.*; a native treasury of poems (A. D. 760); ('Manyōshū') preserves the best early verse, 8147; two syllabaries formed for free writing of Japanese, — and production of the 'Kokinshū,' the best Japanese collection of poems and songs, *id.*; the Classic Age (about A. D. 800-1200), *id.*; seven great collections of poetry, 8148; notable prose works, of rarest perfection both as literature and in language, *id.*; five centuries (1200-1700) of wars, priest-culture, and second-hand (Chinese) literature, 8149; 'Weeds of Idleness,' a 14th century classic oasis, *id.*; priest-dramas and popular comedies, *id.*; literary revival about A. D. 1700, and two hundred and fifty years of culture, mostly Chinese, 8149-50; a "Japanese Shakespeare," 8150; not a literature of interest to Western readers, 8151; Japanese characteristics as affecting literary production, 8152; imported learning and religion, *id.*; native poetry, 8153.
- 'Archaic Writing,' 8155; 'Why the Sun and the Moon do Not Shine Together,' 8156; ('Urashima Taro,' 8157; 'A Maiden's Lament,' 8158; 'Husband and Wife,' 8159; 'My Children,' *id.*; 'Elegy,' 8160; 'To a Friend,' *id.*; 'Ode to Fuji-Yama,' *id.*; 'Spring,' 8161; 'Summer,' *id.*; 'Autumn,' 8162; 'Winter,' *id.*; 'Age of the Prose Classics,' *id.*; 'How the Sea was Calmed,' 8164; 'Discovery of the Isle of Immortal Youth, Mt. Hōrai,' 8165; 'Court Festivals in the Eleventh Century,' 8166; 'On the Characters of Women,' 8167; 'Medieval Literature,' 8170; 'Vagrant Reveries,' 8171; 'The Dance of the Moon Fairy,' 8173; 'The True Samurai,' 8175; 'The Dominant Note of the Law,' 8178; 'Modern Literature under the Tokugawa Shogunate,' 8179-82; 'Opening to Glimpses of Dreamland,' 8183; 'On Painting,' 8184.
- Jarves, James Jackson**, 42: 288.
- Jasmin, Jacques** (1798-1864), a Gascon barber-poet of rare genius, father of modern Provençal song, Harriet W. Preston on, 20: 8187-9; 'Curl-Papers' (1825), and 'Souvenirs' (1830), 8187; 'Blind Girl' (1835), translated by Longfellow, *id.*; 'Françonne' (1840), a romance in verse, his masterpiece, 8188; complete works in parallel Gascon and French, 8189.
- 'A Simple Story,' 8190; 'The Siren with the Heart of Ice,' 8197; 'The Blind Girl of Castel-Cuillé,' 8198-207; biography, 42: 288.
- Jasykov, N. M.**, 42: 288.
- Jauregui y A., Juan de**, 42: 288.
- Jay, Antoine**, 42: 288.
- Jay, John**, 42: 288.
- Jayadeva** (born about A. D. 1150), a Sanskrit lyric poet, author of the Indian 'Song of Songs,'—('Gita-Govinda,' or 'Song of the Cowherd'),—A. V. Williams Jackson on, 20: 8208-9; a lyrical-dramatic piece telling the love of divine Krishna for the perfect maiden Rādhā, 8208; allegorical interpretation, 8209; a masterpiece of art—Rückert's fine German version, and Arnold's English paraphrase, 'The Indian Song of Songs,' *id.*
- 'Rādhā and Krishna,' 8210-4; biography, 42: 288.
- Jeaffreson, John Cordy**, 42: 288.
- 'Jean Tétrof's Idea,' by Charles Victor Cherbiliez, 44: 181.
- Jean Paul**. See RICHTER, 42: 288.
- 'Jeanie Morrison,' by Wm. Motherwell, 26: 10367.
- Jebb, Professor R. C.**, 'Classical Greek Poetry,' 44: 189.

- Jefferies, Richard** (1848-87), an English essayist of unusual quality, a prose poet notable for the charm of his nature-studies, 20: 8215-6; fine descriptive powers and strong thought in his novels, 8215; 'The Story of My Heart,' 8216.
- 'Hill Visions,' 8216; 'The Breeze on Beachy Head,' 8222-28; biography, 42: 288; 'The Amateur Poacher,' 44: 73.
- Jefferson, Joseph**, 42: 288; 'The Autobiography of,' 44: 15; 'Jefferson's Rip Van Winkle,' by Wm. Winter, 39: 16062.
- Jefferson, Thomas**, an American statesman and President, Paul Leicester Ford on, 21: 8229-36; not a literary character, 8229; a prolific writer of immense influence, *id.*; one of four chief Americans, 8230; his political creed, 8231; his lack of confidence, 8232; criticism of Hamilton, 8233; his origin and education, *id.*; his studious and scientific turn, 8234; skeptical of tradition and hopeful of the masses, 8235-6.
- 'The Declaration of Independence,' 8237-44; 'On Fiction,' 8245; 'The Moral Influence of Slavery,' 8246; 'Letter to Mr. Hopkinson,' 8247; 'Letter to Dr. Stylos,' 8249; 'Letter to James Madison,' 8252; biography, 42: 289; T. Parker's estimate of, 45: 352; Life of, by Parton, 28: 11124.
- Jeffrey, Francis**, 42: 289.
- Jeffrey, R. V. G.**, 42: 289.
- Jenkin, H. C.**, 42: 289.
- Jenkins, Edward**, 42: 289.
- Jenkins, John Stilwell**, 42: 289.
- Jenkins, John Edward**, 'Ginx's Baby,' 45: 373.
- Jenneval**, 42: 289.
- Jennison, Lucy White**, 42: 289.
- Jensen, Wilhelm**, 42: 289.
- Jérábek, F.**, 42: 289.
- 'Jerome: A Poor Man,' by Miss Mary E. Wilkins, 39: 15984; 44: 231.
- Jerome, Jerome K.**, 42: 289.
- Jerrold, Douglas**, an English humorist, 21: 8257-8; his self-education, 8257; success of 'Black-Eyed Susan,' and many other dramas, *id.*; editorial labors and work on Punch, 8258.
- 'The Tragedy of the Till,' 8259-68; biography, 42: 289.
- 'Mrs. Caudle's Curtain Lectures,' 45: 536; 'The Chronicles of Clovernook,' 44: 135.
- Jerrold, William Blanchard**, 42: 289.
- 'Jerusalem, The History of,' by Sir Walter Besant and Professor E. H. Palmer, 45: 342.
- Jervye, Mrs. Caroline H.**, 42: 289.
- Jesse, John Heneage**, 42: 290.
- Jessup, Henry Harris**, 42: 290.
- Jesuit mission work from 1611 in New France or Canada, 45: 476.
- Jesuits, Macaulay on the, 24: 9411.
- 'Jesuits, the Rise of, in Germany,' 30: 12083.
- 'Jesus the Carpenter,' by Catherine C. Liddell (C. C. Fraser-Tytler), 41: 16876.
- Jesus, Voltaire always spoke of him, with sympathy and veneration, 38: 15454.
- 'Jesus, Life and Times of,' by Alfred Edersheim, 13: 5145.
- Jesus, Amiel on failure to understand him, 2: 480.
- Jesus, portrayed as a socialistic reformer by Esquiroz, 14: 5556.
- 'Jesus, Mistakes About,' by Theodore Parker, 28: 11077.
- 'Jesus, Lover of My Soul,' by Charles Wesley, 38: 15816.
- 'Jesus Shall Reign Where'er the Sun,' by Isaac Watts, 38: 15719.
- 'Jesus, My Strength, My Hope,' by Charles Wesley, 38: 15817.
- Jevons, William Stanley**, 'Methods of Social Reform,' 44: 325.
- 'Jewel in the Lotos, The,' by Mary Agnes Tincker, 44: 201.
- 'Jewels, The,' by Heine, 18: 7198.
- Jewett, Sarah Orne**, an American story-writer, 21: 8269-71; stories of New England life, 8269; humor, delicacy, and charm, 8270.
- 'Miss Tempy's Watchers,' 8271-80; 'The Brandon House,' 8281; biography, 42: 290; 'Deephaven,' 44: 145; 'The Country of the Pointed Firs,' 44: 278; depiction of New England character by, 39: 15083.
- Jewish character in history, 45: 342.
- Jewish history in the writings of Josephus, 44: 293.
- Jewish scenes and characters in Zangwill's 'Children of the Ghetto,' 44: 149.
- Jews, extended history of, by Renan, 44: 247.
- 'Jews of Angevin England, The,' by Joseph Jacobs, 44: 20.
- Jews, Selden on the, 33: 13105.
- 'Jew, The,' by Joseph Ignatius Kraszewski, 44: 248.
- 'Jew, The Wandering,' M. D. Conway's account of the legend, 45: 456; Eugene Sue's romance of, 45: 468.
- Jewsbury, Geraldine Endsor**, 42: 290.
- Jewsbury, Maria Jane**, 42: 290.
- 'Jim,' by Bret Harte, 17: 6988.
- 'Jim Bludso, of the Prairie Belle,' by John Hay, 18: 7108.
- Jirásek, Aloys**, 42: 290.
- Joachim, Joseph**, 42: 290.
- 'Joan of Arc, Personal Recollections of,' by 'Mark Twain,' 44: 104.
- Jobez, Alphonse**, 42: 290.
- 'Jocelyn,' by Alphonse de Lamartine, 45: 538.
- Jodelle, Étienne**, 42: 290.
- Jodrell, Richard Paul**, 42: 290.
- 'Johann Hadloub, Song of,' by Walther von der Vogelweide, 38: 15600.
- 'John, King, the Rising of the Baronage against,' by J. R. Green, 17: 6666.
- 'John Brent,' by Theodore Winthrop, 44: 213.
- 'John Bull and His Island,' by 'Max O'Rell,' 44: 246.

- John, Eugénie.** See MARLITT, 42: 290.
- ‘Johnie Cock,’ 3: 1326.
- ‘John Halifax, Gentleman,’ Mrs. Mulock Craik’s most popular novel, 10: 4123; 44: 199.
- ‘John Inglesant,’ by J. H. Shorthouse, 44: 208.
- ‘John Littlejohn of J.,’ by George Morgan, 44: 287.
- Johnson, Annie Fellows.** ‘The Old Church,’ 41: 16885.
- Johnson, Charles Frederick,** 42: 290; essays on Boswell, Browne, Defoe, Froude, and Longfellow, 5: 2227; 6: 2461; 11: 4479; 15: 6059; 23: 9143; ‘Three Americans and Three Englishmen,’ 45: 515; ‘The Modern Romans,’ 41: 16788.
- Johnson, Ellen Frances Terry,** ‘Bonaventura,’ 41: 16796.
- Johnson, Emily Pauline,** 42: 290; ‘Brier,’ 41: 16891; ‘Fasting,’ 41: 16889; ‘The Flight of the Crows,’ 40: 16536; ‘Ojistoh,’ 41: 16953; ‘Sacrifice,’ 41: 16889; ‘Wave-Won,’ 40: 16595.
- Johnson, Helen Kendrick,** 42: 290.
- Johnson, Oliver,** 42: 290.
- ‘Johnson, Boswell’s Life of,’ 44: 203.
- Johnson, Richard,** ‘The Seven Champions of Christendom,’ 44: 292.
- Johnson, Robert Underwood,** 42: 290; ‘Moods of the Soul,’ 41: 16746.
- Johnson, Rossiter,** 42: 291.
- Johnson, Samuel,** a great English scholar and critical essayist, biographer, and lexicographer, George Birkbeck Hill on, 21: 8283-90; self-educated by his reading of books, 8283; twenty-five years of hard life in London, *id.*; fifteen years of help from the Thrales, 8284; his ‘Lives of the English Poets,’ *id.*; final three years, 8285; known especially for character, 8285-6; his style, 8286; his original works, 8287; his dictionary, and edition of Shakespeare, 8288; his ‘English Poets,’ 8289.
- ‘From The Vanity of Human Wishes,’ 8290; ‘Letter to Lord Chesterfield as to the Dictionary,’ 8292; ‘Dr. Johnson’s Last Letter to His Aged Mother,’ 8293; ‘From a Letter to His Friend Mr. Joseph Baretti at Milan,’ 8294; ‘Dr. Johnson’s Farewell to His Mother’s Aged Servant,’ *id.*; ‘To James Boswell, Esq.,’ 8295, 8296, 8299; ‘To Mrs. Lucy Porter in Lichfield,’ 8297; ‘To Mr. Perkins,’ 8298; ‘To Mrs. Thrale,’ 8299; ‘A Private Prayer by Dr. Johnson,’ 8300; ‘Wealth,’ 8301; ‘Old Age and Death,’ 8304; ‘A Study of Milton’s Paradise Lost,’ 8308-16; biography, 42: 291; ‘For Divine Strength,’ 41: 16872; ‘Lives of the Poets,’ 45: 535; Boswell’s ‘Life of Samuel Johnson,’ 5: 2232-51.
- Johnson, Samuel** (American scholar and reformer), ‘Oriental Religions,’ 44: 187.
- Johnson, Virginia Wales,** 42: 291.
- ‘Johnsonian Miscellanies,’ by George Birkbeck Hill, 44: 204.
- Johnston, Richard Malcolm,** an American story-writer, 21: 8317-8; Southern literary development since 1870, 8317; ‘The Dukes-
- borough Tales,’ and other stories and sketches, *id.*; biography of A. H. Stephens, 8318.
- ‘The Early Majority of Mr. Thomas Watts,’ 8318-30; biography, 42: 291.
- Johnston, William Preston,** 42: 291.
- Johnstone, Charles,** 42: 291; ‘Chrysal; or, The Adventures of a Guinea,’ 45: 374.
- Johnstone, Christian Isobel,** 42: 291.
- ‘John Ward, Preacher,’ by Margaret Deland, 44: 198.
- Joinville, Jean, Sieur de,** 42: 291.
- Jókai, Maurice,** Hungarian novelist and orator, Emil Reich on, 21: 8331-3; intense vitality and originality of Hungarian literature, 8331; his enormous production of realistic novels, 8332; a masterly parliamentary speaker, 8333.
- ‘The Landslide and the Train Wreck,’ 8333-40; biography, 42: 291.
- ‘The Green Book,’ 44: 108; ‘Black Diamonds,’ 44: 168; ‘Eyes Like the Sea,’ 44: 224.
- Jokes, a Low Dutch collection of,** made about 1483, a curious picture of tastes and customs, 45: 487.
- Joliet, Charles,** 42: 291.
- Jolin, Johan K.,** 42: 291.
- Joly, Guy,** 42: 291.
- ‘Jonah’s Voyage in the Whale,’ author unknown, 41: 16915.
- Jonckbloet, W. J. A.,** 42: 292.
- Jones, A. T.,** 42: 292.
- Jones, Charles Colcock, Jr.,** 42: 292.
- Jones, Ebenezer,** 42: 292; ‘When the World is Burning,’ 40: 16534.
- Jones, Ernest Charles,** 42: 292; ‘The Song of the Lower Classes,’ 41: 16752.
- Jones, Evan,** 42: 292.
- Jones, John B.,** 42: 292.
- Jones, Joseph Stevens,** 42: 292.
- Jones, Justin,** 42: 292.
- Jones, Richard,** essays on The Arthurian Legends, Kuno Fischer, 2: 886; 14: 5766.
- Jonge, J. K. J. de,** 42: 292.
- Jonge, J. C. de,** 42: 292.
- Jonson, Ben,** celebrated English dramatist, Barrett Wendell on, 21: 8341-5; a contemporary portrait, 8341-3; tragedies, comedies, and lyrics, 8343; defects of his work, 8344; comparison with Hogarth, 8345.
- ‘On Style,’ 8345; ‘On Shakespeare,’ 8347; ‘To the Memory of My Beloved Master, William Shakespeare,’ *id.*; ‘From Sejanus,’ 8349; ‘Soliloquy of Sejanus,’ 8353; ‘From the Silent Woman,’ *id.*; ‘Prologue from Every Man in His Humour,’ 8357; ‘Song to Celia,’ 8358; ‘Song—That Women Are but Men’s Shadows,’ *id.*; ‘Song from Volpone,’ *id.*; ‘An Epitaph on Salathiel Pavy,’ 8359; ‘On My First Daughter,’ *id.*; ‘From Cynthia’s Revels,’ 8360; ‘The Noble Nature,’ *id.*; biography, 42: 292.
- ‘Jonson, Ben, Prayer to,’ by Robert Herrick, 18: 7309.

- Jordan, C. J. M.**, 42: 292.
Jordan, David Starr, 42: 292.
Jordan, Wilhelm, 42: 293.
 'Joseph Andrews,' by Henry Fielding, 44: 41.
Josephus, Jewish historian, Edwin K. Mitchell on, 21: 8361-64; 'Jew of Jerusalem A. D. 37-67, 8361; from A. D. 68 a Roman Jew, 8362; his works, 8362-3; his character, 8363-4.
 'Moses as a Legislator,' 8364; 'Solomon's Wisdom,' 8366; 'Alexander's Conquest of Palestine,' 8367; 'The Greek Version of the Hebrew Scriptures,' 8370; 'The Death of James, the Brother of Our Lord,' 8372; Preface to the 'Jewish Wars,' 8373; 'Agrippa's Appeal to the Jews,' 8374; 'Josephus's Surrender to the Romans,' 8376; 'The Destruction of the Temple at Jerusalem,' 8379; 'The Hebrew Faith, Worship, and Laws,' 8382. 'Origin of the Asamonean or Maccabean Revolt,' 8384; biography, 42: 292; 'The Antiquities of the Jews,' 44: 293.
Jósika, B. N., 42: 293.
 'Joshua Davidson, Christian and Communist,' by E. Lynn Linton, 44: 288.
Joubert, Joseph, French moralist, T. W. Higginson on, 21: 8385-8; Matthew Arnold on, 8385; 'Sweetness and Light,' 8386; suggests Montaigne, 8387; his debt to Rousseau, 8388. 'Of Man,' 8388; 'Of the Nature of Minds,' 8389; 'Of Virtue and Morality,' *id.*; 'Of the Family,' *id.*; 'Of Education,' 8390; 'Of the Passions,' *id.*; 'Of Society,' 8392; 'Of Different Ages,' *id.*; 'Of Poetry,' 8393; 'Of Style,' 8394; 'Of the Qualities of the Writer,' *id.*; 'Literary Judgments,' 8396; biography, 42: 292.
Joubert, Léon, 42: 293.
 'Journal, The,' of Marie Bashkirtseff, 44: 77.
 Journal of the Fine Arts, founded by Charles Blanc, 5: 2053.
 Journalism, the French Encyclopédie a portent of, 44: 161.
 Journalists, Schopenhauer's scorn of, 33: 12951.
 Journalist, Bayard Taylor on N. Y. Tribune (1848-78), 36: 14519.
 Journalism, the degradation of modern, the subject of a play by Björnson, 5: 1965.
 'Journalists, The,' comedy by Freytag, called the best comedy of the century, 15: 6011-6015.
 'Journey in the Seaboard Slave States, A,' by Frederick Law Olmsted, 44: 246.
 'Journeys through France,' by H. Taine, 44: 164.
Jouy, V. J. É., 42: 293.
Jovanovic, Jovan, 42: 293.
Jovellanos, G. M. de, 42: 293.
 'Jowett Benjamin,' by Evelyn Abbott and Lewis Campbell, 45: 448.
Joyce, Robert Dwyer, 42: 293.
 'Joy to the World, the Lord is Come,' by Watts, 38: 15720.
Juana Inez de la Cruz. See MEXICAN NUN, 42: 293.
Juan Manuel, Don, 42: 293.
 'Judaism and Christianity,' by Crawford Howell Toy, 45: 455.
 Judaism, liberal interpretation of, by G. Aguilar, 1: 225.
 'Judaism,' Darmesteter on, 11: 4382-4.
 'Judaism, The Spirit of,' by Grace Aguilar, a markedly new departure work, 1: 225.
Judd, Sylvester, American novelist, 21: 8399-8400; literary Unitarianism at Augusta, Maine, 8399; his 'Margaret: A Tale of the Real and the Ideal,' 8400.
 'The Snow Storm,' 8400-10; biography, 42: 294; depiction of New England character by, in 'Margaret,' 39: 15983.
 'Jude the Obscure,' by Thomas Hardy, 44: 234; 17: 6937.
 'Judgment, The,' by Dora Read Goodale, 41: 16906.
Judson, E. C., 42: 294; 'Watching,' 41: 17014.
Judson, Harry Pratt, 42: 294.
 'Juggler, The,' by Charles Egbert Craddock, 44: 319.
 'Julian the Apostate,' by Aubrey de Vere, 11: 4609.
 'Julian, Death of,' by Gibbon, 16: 6296-99.
 'Julius Caesar,' the noblest of Shakespeare's historical plays, 45: 392.
 June in London (with Pupils), by Norman R. Gale, 40: 16614.
June, Jennie. See CROLY, 42: 294.
Junghans, Sophie, 42: 294.
 'Jungle Books, The,' by Rudyard Kipling, 44: 55.
Jung-Stilling, 42: 294.
Junius. See FRANCIS, 42: 294.
 'Junius Letters, The,' 44: 30.
Junot, Madame, 42: 294.
Junqueira, F. L. J., 42: 294.
Jusserand, Jean Jules, 42: 294.
 'Just a Multitude of Curls,' by Cora Fabbri, 40: 16334.
 'Just My Luck,' Indian Epigram, 41: 16993.
 Justice, its relation to utility, by John Stuart Mill, 25: 10022.
 'Justice,' by Charles Francis Richardson, 41: 16901.
Juvenal, Latin poet and satirist, T. B. Lindsay on, 21; 8411-9; value of a distinct picture of Roman civilization, 8411; a modern parallel, 8412; personal life, 8413; direct denunciation in his satires, 8414; compared with Lucilius, 8415; topics of the chief satires, 8416-7; one on women, 8418; style, 8419.
 'Umbricius's Farewell to Rome,' 8420; 'Terrors of Conscience,' 8422; 'Parental Influence,' 8423; biography, 42: 294.
Juvenal des Ursins, Jean, biography, 42: 294.

K

- Kaalund, H. V.**, 43: 295.
Ka'b ibn Zahir, 43: 295.
- Kabbalah**, S. A. Binion on, 21: 8425-42; the received (*kabbal*, to receive) knowledge of the Divine, 8425-6; the theosophy of Judaism, 8427; scheme of explanation of nature of Deity, 8428-30; explanation of the ten Sephiroth, 8430-2; ('Zohar,) the book of Kabbalah, 8434; Kabbalistic scheme of exegesis, 8435-7; the Kabbalah of interpretation of Scripture, 8437-8; and of magic, 8439-41.
- Kacic-Miosic, Andrija**, 43: 295.
- Kaden, Woldemar**, 43: 295.
- Kaempfen, Albert**, 43: 295.
- Kaempfer, Engelbert**, 43: 295.
- Kaiser, Friedrich**, 43: 295.
- Kajaani, Johan Fredrik**, 43: 295.
- Kalb, Charlotte von**, 43: 295.
- Kalbeck, Max**, 43: 295.
- Kaler, James Otis**, 43: 295.
- Kalevala, The**, Wm. Sharp on, 21: 8443-50; the parts collected by Dr. Elias Lönnrot, 8444; extent and character, 8445; translations, 8446; its structure, 8447; four cycles of folk-songs, 8448; Max Müller on, 8450; the 'Proem,' 8450-3.
- Kālidāsa**, dramatic, lyrical, and narrative poet of India, about A. D. 550, A. V. Williams Jackson on, 21: 8455-7; three dramas, 8456; other poems, 8457.
- 'From Mālavikāgnimitra,' 8458; ('From the Raghuvāna,') 8460; ('From Çakuntalā; or, The Lost King,') 8461-74; ('From the Meghadūta, or Cloud Messenger,') 8475; biography, 43: 295.
- Kalina, J.**, 43: 296.
- Kalinka, Valerian**, 43: 296.
- Kalir or Kaliri, Eleazar ben**, 43: 296.
- Kalisch, David**, 43: 296.
- Kalisch, Ludwig**, 43: 296.
- Kall, Abraham**, 43: 296.
- 'Kaloolah,' by W. S. Mayo, 45: 374.
- Kalousk, Josef**, 43: 296.
- Kaltenbrunner, Karl Adam**, 43: 296.
- Kamaryt, J. K.**, 43: 296.
- Kames, Henry Home, Lord**, 43: 296.
- Kampen, N. G. van**, 43: 296.
- Kane, Elisha Kent**, 43: 296; ('Arctic Explorations,') 44: 112.
- Kanitz, Philipp Felix**, 43: 297.
- Kannegiesser, Karl Ludwig**, 43: 297.
- Kant, Immanuel**, eminent German philosopher, Josiah Royce on, 21: 8477-85; his rank as a philosopher, 8477; his education, 8478; success as a university teacher, 8479; devotion to philosophy,—his chief works, 8480; character and habits, 8481; points of his moral position, 8482; his true originality, 8484.
- 'A Comparison of the Beautiful with the Pleasant and the Good,' 8486; ('Of Reason in General,') 8491; ('How Is Metaphysics Possible as Science?') 8493-6; biography, 43: 297.
- Kant, Immanuel**: Critical Philosophy for English Readers, by John P. Mahaffy and John H. Bernard, 44: 330; his ethics anticipated by Abélard, 1: 27.
- Kantemir, A. D., P.**, 43: 297.
- Kapnist, V. V.**, 43: 297.
- Kapp, Friedrich**, 43: 297.
- Karadzic, V. S.**, 43: 297.
- Karamzin, N. M.**, 43: 297.
- Karasoutzas, John**, 43: 297.
- Karavelov, Liuben**, 43: 297.
- Karnovitch, E. P.**, 43: 298.
- Karpinski, F.**, 43: 298.
- Karr, Alphonse**, 43: 298.
- Karsh or Karshin, Anna Luise**, 43: 298. ('Kasim-Pasha Djeseri,' epigram, 41: 16072).
- Kästner, Abraham Gotthelf**, 43: 298. ('Kate Beaumont,' by J. W. De Forest, 44: 249).
- Kate, J. J. L. ten**, 43: 298.
- 'Katharina,' by Heine, 18: 7194.
- Katharine, Queen (to Henry VIII.), Shakespeare's portrayal of, in his drama of 'Henry VIII,' 45: 401.
- 'Kathleen Mavourneen,' by Louis Macartney Crawford, 40: 16595.
- Katona, Joseph**, 43: 298.
- Kaufmann, Alexander**, 43: 298.
- Kaufmann, Mathilde**. See **GEORGE**, 43: 298.
- Kavanagh, Julia**, 43: 298; ('Nathalie,') 44: 287.
- Kaye, John William, Sir**, 43: 298.
- Keane, A. H.**, ('Asia,') 44: 111; ('Africa,') *id.*
- 'Kearsarge, The,' by James Jeffrey Roche, 40: 16570.
- Keary, Annie**, 43: 298; ('A Doubting Heart,') 44: 233; ('Castle Daly,') 44: 236.
- Keats, John**, English poet, Louise I. Guiney on, 21: 8497-500; his personal story, 8497; his early attempts, 8498; incomparable volume of 1820, *id.*; quality of his poetry, 8499. ('From the Eve of St. Agnes,') 8500; ('From Endymion,') 8502; ('From Hyperion,') 8503; ('Ode to a Nightingale,') 8504; ('Ode on a Grecian Urn,') 8506; ('Fancy,') 8507; ('To Autumn,') 8509; ('La Belle Dame Sans Merci,') 8510; ('Sonnet,') 8511; ('Sonnet,' *id.*; ('Sonnet,') 8512; biography, 43: 298.
- Kebbel, Thomas Edward**, 43: 299.
- Keble, John**, English church poet, 21: 8513-4; ('The Christian Year,') 8513; professorship at Oxford, 8514.
- 'The Nightingale,' 8514; ('Christ in the Garden,') 8515; ('Morning,') 8516; ('Evening Hymn,') 8517; biography, 43: 299.
- Keddie, Henrietta**, 43: 299.
- Keenan, Henry Francis**, 43: 299.

- Keightley, Thomas, 43: 299.
 Keim, Karl Theodor, 43: 299.
 Keller, Gerard, 43: 299.
 Keller, Gottfried, German poet and novelist, 21: 8518-20; as novelist ranking with Goethe and Kleist, 8518; his 'Seldwyla Folk,' 8519.
 'The Founding of a Family,' 8520-8; biography, 43: 299.
 Kelley, James Douglas Jerrold, 43: 299.
 Kelley, William Darrah, 43: 299.
 Kellgren, Johan Henrik, 43: 299.
 Kellogg, Elijah, 43: 300.
 Kelly, J. F., 43: 300.
 Kelsey, Francis W., essay on Ovid, 28: 10015.
 Kemal-oomi, ('Ghazel: The World,' 41: 16986.
 Kemble, Frances Anne, 43: 300; ('Records of a Girlhood,' 45: 428; 'Records of Later Life,' 45: 429.
 Kemény, Z. B., 43: 300.
 Kempis, Thomas à, a celebrated German mystic, John Malone on, 21: 8529-32; the 'Imitation of Christ,' 8529; story of the author, 8530-1.
 'On the Joys of Heaven,' 8533; 'On Christian Patience,' 8534; 'Of the Wonderful Effect of Divine Love,' 8535; 'The Desire of Eternal Life,' 8537; 'A Man Should Not be Dejected,' 8540; biography, 43: 300.
 Ken, Thomas, 'Morning Hymn,' 41: 16858.
 Kendall, Amos, 43: 300.
 Kendall, George Wilkins, 43: 300.
 Kendall, Henry Clarence, 43: 300; 'Orara,' 40: 16541.
 Kendrick, Ashael Clark, 43: 300.
 'Kenelm Chillingly, His Adventures and Opinions,' by Edward Bulwer-Lytton, 44: 52.
 'Kenilworth,' by Sir Walter Scott, 44: 209.
 Kennan, George, 43: 300; 'Tent Life in Siberia,' 44: 324.
 Kennedy, Crammond, 43: 300.
 Kennedy, Grace, 43: 300.
 Kennedy, John Pendleton, 43: 301; 'Horse-shoe Robinson,' 44: 269.
 Kennedy, Patrick, 43: 301.
 Kennedy, William, 43: 301.
 Kennedy, William Sloane, 43: 301.
 Kennet, White, 43: 301.
 Kenney, Charles Lamb, 43: 301.
 Kenney, James, 43: 301.
 Kenrick, Francis Patrick, 43: 301.
 Kenrick, Peter Richard, 43: 301.
 Kent, James, 43: 301; 'Commentaries on American Law,' 44: 206.
 Kent, William Charles Mark, 43: 301.
 'Kentuckians, The,' by John Fox, Jr., 44: 202; Kentucky, contrasted classes in, *id.*
 Kenyon, Frederic G., 'Letters of Elizabeth Barrett Browning,' 45: 355.
 Kenyon, James Benjamin, 43: 301.
 Kepler, Johannes, 43: 301.
 Keppel, Lady Caroline, 'Robin Adair,' 40: 16598.
- Ker, David, 43: 302.
 Kératry, A. H. de, 43: 302.
 Kerkhoven, P. F. van, 43: 302.
 Kernahan, Coulson, 43: 302.
 Kerner, Justinus, 'The Richest Prince,' 41: 16748.
 Kerner, Theobald, 43: 302.
 Kernighan, Robert K., 'Threshed Out,' 41: 16761.
 Kerr, Orpheus C. See NEWELL, 43: 302.
 Kervyn de L., J. M. B. K., 43: 302.
 Ketchum, Mrs. Annie, 43: 302.
 Ketteler, W. E. von, 43: 302.
 Kettell, Samuel, 43: 302.
 Kettle, Mary Rosa Stuart, 43: 302.
 Kexel, Olof, 43: 303.
 Key, Francis Scott, 43: 303; 'The Star Spangled Banner,' 40: 16434.
 Keyes, Erasmus Darwin, 43: 303.
 Keyser, Jakob Rudolph, 43: 303.
 Khayyám, Omar, a noted Persian poet, Nathaniel H. Dole on, 21: 8541; astronomer and "tentmaker" (al-khayyám); story of his life, 8542; his quatrains, 8543; selected ones done over into English, 8544; their character, 8547.
 'Rubáiyát,' the version of Edward Fitzgerald, 8549-64; biography, 43: 303.
 Kheraskov, Mikhail, 43: 303.
 Khodjee, Baba, 'Night is Nearing,' 41: 16983.
 Khvostchinskáia, N. D., 43: 303.
 Kidder, Daniel Parish, 43: 303.
 Kidder, Frederic, 43: 303.
 'Kidnapped,' by Robert Louis Stevenson, 44: 143.
 Kielland, Alexander, Norwegian novelist and dramatist, 21: 8565-7; novelettes and short stories, 8565; socialistic tendency, 8566.
 'At the Fair,' 8567-72; biography, 43: 303.
 Killigrew, Thomas, 43: 303.
 Killigrew, Sir William, 43: 303.
 Kimball, Hannah Parker, 43: 303.
 Kimball, Harriet McEwen, 43: 304; 'The Guest,' 41: 16892.
 Kimball, Richard Burleigh, 43: 304.
 Kind, Johann Friedrich, 43: 304.
 King, Alice, 43: 304.
 King, Mrs. Anna Eichberg, 43: 304.
 King, Captain Charles, 43: 304; 'The Colonel's Daughter,' 44: 283.
 King, Clarence, 43: 304; 'Mountaineering in the Sierra Nevada,' 45: 408.
 King, Edward, 43: 304.
 King, Grace Elizabeth, 21: 8573-4; novels and stories of the history and romance of Louisiana, 8573; historical work, 8574.
 'The Glorious Eighth of January,' 8574-98; biography, 43: 304; essays on Baudelaire, Desjardins, de Lamennais, Rod, de Vigny, de Vogüé, Mérimée, and Michelet, 4: 1617; 11: 4596; 22: 8845; 31: 12335; 38: 15341; 38: 15439; 25: 9941; 25: 9982.

- 'King Henry IV,' a drama arranged as two plays, stands at the head of Shakespeare's historical comedies, 45: 388.
- King Henry IV. of France**, 'Song to Gabrielle,' 40: 16363.
- 'King Henry V,' the last of Shakespeare's ten great war dramas, 45: 390.
- King, Horatio**, 43: 304.
- King, Schuyler**, 'The Poster Knight to His Lady,' 41: 16694.
- King, Thomas Starr**, 43: 304.
- 'King in Egypt, A,' by Helen Thayer Hutcheson, 41: 16791.
- 'King John,' a drama of the killing of Prince Arthur, 45: 385.
- Kinglake, Alexander William**, a noted English historian, 21: 8599-600; brilliant success of '*Eōthen*', 8599; 'Invasion of the Crimea,' 8600.
- 'The Desert,' 8600-10; 'The Charge of the Light Brigade,' 8605; biography, 43: 304; '*Eōthen*; or, Traces of Travel, Brought Home from the East,' 44: 112.
- 'King Noanett,' F. J. Stimson, 44: 105.
- 'King of Denmark's Ride, The,' by Caroline Elizabeth Norton, 40: 16650.
- 'King of the Mountains, The,' by Edmond About, 44: 222.
- Kingo, Thomas**, 43: 305.
- 'King René's Daughter,' by Henrik Hertz, 45: 541; 18: 7318.
- Kingsley, Charles**, English novelist and poet, 22: 8611-4; 'Christian Socialism,' 8611; the 'Muscular Christian,' 8612; purpose novels and historical novels, 8613; his poetry, *id.*; his character, 8614; his 'Water-Babies,' *id.*
- 'The Merry Lark Was Up and Singing,' 8614; 'The Dead Church,' *id.*; 'The Sands of Dee,' 8615; 'Youth and Age,' *id.*; 'A Myth,' 8616; 'Longings,' *id.*; 'Andromeda and the Sea-Nymphs,' 8617; 'A Farewell,' 8618; 'Waiting for the Armada,' *id.*; 'A Puritan Crusader,' 8622; 'The Salmon River,' 8628-32; biography, 43: 305.
- 'Hereward the Wake,' 44: 227; 'Alton Locke,' 44: 328; 'Hypatia,' 44: 103; charges against the Romanist clergy, 44: 81.
- Kingsley, Henry**, 43: 305; 'Leighton Court,' 45: 529; 'The Blackbird's Song,' 40: 16406; 'Ravenshoe,' 45: 376.
- Kingston, William Beatty**, 43: 305.
- Kingston, William Henry Giles**, 43: 305.
- Kinkel, Johann Gottfried**, 43: 305.
- Kinney, Coates**, 43: 305.
- Kinney, E. C.**, 43: 306.
- Kip, Leonard**, 43: 306.
- Kip, William Ingraham**, 43: 306.
- Kipling, Rudyard**, an English story-writer and poet, 22: 8633-7; newspaper experience in India, 8633; 'Plain Tales from the Hills,' 8634; other volumes of stories, 8635; the animal fable books, *id.*; novels at full length, 8635-6; his poetry, 8636.
- 'Without Benefit of Clergy,' 8638 58; 'Fuzzy Wuzzy,' 8659; 'Danny Deever,' 8661; 'Mandalay,' 8662; 'The Galley Slave,' 8663; biography, 43: 306.
- 'Recessional,' 40: 16433; 'The Light that Failed,' 44: 263; 'The Jungle Books,' 44: 55; 'Captains Courageous,' 44: 144.
- Kirby, William**, 43: 306; 'The Chien d'Or,' 44: 148.
- Kirchbach, Wolfgang**, 43: 306.
- Kirchhoff, Theodor**, 43: 306.
- Kirk, Ellen Warner**, 43: 306; 'The Story of Margaret Kent,' 45: 505.
- Kirk, John Foster**, 43: 306; 'History of Charles the Bold,' 44: 114.
- Kirkland, C. M. S.**, 43: 306.
- Kirkland, John Thornton**, 43: 306.
- Kirkland, Joseph**, 43: 306; 'Zury: The Meanest Man in Spring County,' 45: 503.
- 'Kit Carson's Ride,' by Joaquin Miller, 25: 10032.
- 'Kismet,' by George Fleming, 44: 264.
- Kirwan**. See MURRAY, NICHOLAS, 43: 306.
- Kisfaludy, K.**, 43: 306.
- Kisfaludy, Sándor**, 43: 307.
- Kiss, Josef**, 43: 307.
- Kierkegaard, S. A.**, 43: 307.
- Klaczko, Julian**, 43: 307.
- Klapp, Michael**, 43: 307.
- Klaproth, H. J. von**, 43: 307.
- Klein, Julius Leopold**, 43: 307.
- Kleinpaul, Rudolph**, 43: 307.
- Kleist, E. C. von**, 43: 307.
- Kleist, Heinrich von**, German poet, C. H. Genung on, 22: 8665-8; a tragic figure in an age of sorrows, 8665; dramas of the highest importance, 8666; their philosophy, *id.*; one comedy, 8667; 'Michael Kohlhaas,' a tale, *id.*; 'Michael Kohlhaas,' 8668-90; biography, 43: 307.
- Klemm, F. G.**, 43: 307.
- Klicpera, V. K.**, 43: 308.
- Klingemann, E. A. F.**, 43: 308.
- Klinger, F. M. von**, 43: 308.
- Klonowicz, S. F.**, 43: 308.
- Klopp, Onno**, 43: 308.
- Klopstock, Friedrich Gottlieb**, German poet, Kuno Francke on, 22: 8601-3; Goethe and Schiller note his character as a poet, 8691; his religious idealism, 8602; his appeal to emotion, 8693; a true liberator, *id.*
- 'The Rose-Wreath,' 8694; 'The Summer Night,' *id.*; 'Hermann and Thusnelda,' 8695; 'The Two Muses,' *id.*; 'Prophecy,' 8697; 'From the Spring Festival,' 8698; 'To Young,' 8699; 'My Recovery,' *id.*; 'The Choirs,' 8700; 'From The Messiah,' 8702; biography, 43: 308.
- Knapp, Albert**, 43: 308.
- Knapp, Arthur May**, 43: 308.
- Knapp, Samuel Lorenzo**, 43: 308.
- Kneeland, Samuel**, 43: 308.
- Kniashnin, J. B.**, 43: 309.

- Knianzin, F. D.**, 43: 309.
 'Knickerbocker, Diedrich: History of New York,' 44: 98.
 'Knickerbocker Life, The Good Old Days of,' by W. Irving, 20: 8000.
Knigge, A. F. H. von, B., 43: 309.
Knight, Charles, 43: 309.
Knight, Francis Arnold, 43: 309.
 'Knightly Soldier, The,' by H. Clay Trumbull, 45: 405.
Knight, William Angus, 43: 309.
 'Knitters in the Sun,' by Octave Thanet, 44: 199.
Knorring, S. M. von, 43: 309.
Knortz, Karl, 43: 309; 'Cages and Rhymes,' 41: 16706.
Knowles, Herbert, 43: 309.
Knowles, James Sheridan, 43: 310.
Knox, Mrs. Adeline, 43: 310.
Knox, Isa Craig, 'The Ballad of the Brides of Quair,' 41: 16926.
Knox, John, 43: 310.
Knox, Thomas Wallace, 43: 310.
Knox, William, 43: 310.
Kobbe, Gustav, 43: 310.
Kobbe, T. C. A. von, 43: 310.
Kobell, Franz von, 43: 310.
Kochanovskí, Jan, 43: 310.
Kochovskí, H. V., 43: 310.
Kock, Charles Paul de, 43: 310.
Kock, Paul Henri de, 43: 311.
Koehler, Sylvester Rosa, 43: 311.
Kohl, Johann Georg, 43: 311.
Kohn, Salomon, 43: 311.
Kohut, Alexander, 43: 311.
Kohut, George Alexander, essay on Madách, 24: 9515.
Kolář, Josef Jiri, 43: 311.
Kölcsey, Ferencz, 43: 311.
Kollár, Jan, 43: 311.
Koltsov or Kolzov, A. V., 43: 311.
Kondratóvicz, V., 43: 312.
König, Ewald August, 43: 312.
König, Heinrich Joseph, 43: 312.
Konrad von W., 43: 312.
Koopman, Harry Lyman, 43: 312.
Kopisch, August, 43: 312.
Kopp, J. E., 43: 312.
Koppel, Franz, 43: 312.
Koran, The, Henry P. Smith on, 22: 8707-11; its place as a book, 8707; produced by Mohammed, *id.*; its Suras or chapters, 8708; earliest group of Suras, *id.*; second group attempting argument, 8709; the latest Suras, 8710.
 'Selections from the Koran,' 8711-24; J. W. Draper on, 12: 4870.
- Körner, Karl Theodor**, a noted German lyric poet, 22: 8725-6; death in battle at twenty-two, 8725; extraordinary success of his dramas, 8726; his 'Lyre and Sword,' martial songs, *id.* 'My Native Land,' 8727; 'Prayer During the Battle,' 8728; 'Summons,' 8729; 'Lützow's Wild Chase,' 8730; 'Sword Song,' 8731; 'The Three Stars,' 8734; biography, 43: 312.
Korolenko, V. G., 43: 312.
Körting, Gustav, 43: 313.
Kortum, Karl Arnold, 43: 313.
Kosegarten, L. T., 43: 313.
Kossack, K. L. E., 43: 313.
Köster, Hans, 43: 313.
Koster, Samuel. See COSTER, 43: 313.
Köstlin, C. R., 43: 313.
Kostomarov, N. I., 43: 313.
Kotliarevsky, I. P., 43: 313.
Kotzebue, A. F. F. von, 43: 313.
Kotzebue, Wilhelm von, 43: 314.
Kouns, Nathan Chapman, 43: 314; 'Arius the Libyan,' 44: 254.
Kovalevsky, Sonya, 43: 314; 'Vera Vorontsoff,' 44: 323.
Kraft von Togenburg, Count, German poet of the twelfth century, 38: 15597.
Krantz, Albert, 43: 314.
Krapotkin, Prince P. A., 43: 314.
Krasicki, Ignacy, 43: 314.
Krasinski, Sigismund, noted Polish poet, 22: 8735-7; his peculiar personal and patriotic position, 8735; anonymous publication, 8736; his 'The Undivine Comedy,' *id.*; his 'Iridion,' *id.*; impassioned prose, 8737.
 'Invocation,' 8737; 'Pancras's Monologue,' 8739; 'Count Henry's Monologue,' 8740; 'Introduction to the Last Act,' 8741; 'Aristocracy's Last Stand,' 8742; 'The Triumph of Christianity,' 8744; 'Appeal to Poland,' 8746; biography, 43: 314.
Kraszhevsky, Józef, Ignacy, 43: 314; 'The Jew,' 44: 248.
Krause, K. C. F., 43: 315.
Krehbiel, H. E., 43: 315.
Kremer, Alfred von, 43: 315.
Kremnitz, Mite, 43: 315.
Krestovsky, V. See KHVOSTCHINSKÁIA, 43: 315.
Krestovskii, V. V., 43: 315.
Kretzer, Max, 43: 315.
Kroeger, A. E., 43: 315.
Krüdener, B. J. von, B., 43: 315.
Krüger, J. C., 43: 315.
Krummacher, F. A., 43: 316.
Kruse, Heinrich, 43: 316.
Krylov, I. A., 43: 316.
Kugler, Franz Theodor, 43: 316.
 'Kulnasatz, My Reindeer,' a Lapland song, author and translator unknown, 41: 16997.

Kühne, August. See DEWALL, 43: 316.
 Kühne, Gustav, 43: 316.
 Kuhns, L. Oscar, essays on Alfieri, Ariosto, Bestiaries and Lapidaries, 1: 371; 2: 741; 4: 1852.
 Kulmann, E. B., 43: 316.
 Kunstmänn, Friedrich, 43: 316.

Kürnberger, Ferdinand, 43: 316.
 Kurz, Heinrich, 43: 317.
 Kurz, Hermann, 43: 317.
 Kvitra, G. F., 43: 317.
 Kyd, Thomas, 43: 317.
 Kyd, the "tragedy of blood" began with him, 38: 15758.

L

Laas, Ernst, 43: 317.
 Labanca, B., 43: 317.
 Labarre, Louis, 43: 317.
 Labé, Louise, 43: 317.
 La Bédollière, É. G. de, 43: 317.
 Labeo, M. A., 43: 318.
 Laberius, Decimus, 43: 318.
 Labesse, A. É. D., 43: 318.
 Labiche, Eugène, 43: 318.
 La Boëtie, É. de, 43: 318.
 Labor and capital, a study of the struggle between, in London, at the present day, in Robert Barr's 'The Mutable Many,' 45: 53.
 'Labor,' Thomas Carlyle on, 8: 3242.
 Labor, the wages of, Adam Smith on, 34: 1352.
 Laborde, A. L. J., Count de, 43: 318.
 Laborde, Léon, Marquis de, 43: 318.
 Laborde, M. de, 'Departure for Syria,' 40: 16436.
 Labouchere, Henry, 43: 318.
 Laboulaye, Édouard René Lefebvre, 22: 8747-49; eminent position as publicist and juris-consult, 8747; his 'History of Landed Property,' and essay on Savigny, *id.*; book on the legal position of women, 8748; other political writings, *id.*; three volumes of fairy tales, 8748-9.
 'The Twelve Months,' 8749; 'The Story of Coquerico,' 8755-9; biography, 43: 318; 'Paris in America,' 45: 526; 'Abdallah; or, The Four-Leaved Clover,' 44: 167.
 Labrunie. See GÉRARD DE NERVAL, 43: 318.
 La Bruyère, Jean de, famous French moralist and satirist, 22: 8760-1; position as a courtier, 8760; the sketches and portraits of his 'Characters,' 8761.
 'Of Fashion,' 8762; 'The Character of Cydias,' 8765; biography, 43: 318.
 Lacaille, N. L. de, 43: 319.
 La Calprenède, G. de C., S. de, 43: 319.
 Lacaussade, Auguste, 43: 319.
 Lacépède, B. G. É. de L., Count de, 43: 319.
 Lachambeaudie, Pierre, 43: 319.
 Lachaud, Georges, 43: 319.
 La Chaussée, Pierre C. N. de, 43: 319.
 Lachmann, Karl, 43: 319.
 'Lachrymæ Musarum,' by Wm. Watson, 38: 15706.

Laclos, P. A. F. C. de, 43: 319.
 La Condamine, C. M. de, 43: 319.
 Lacombe, J. B. H. D., 43: 319.
 Lacretelle, Henri de, 43: 320.
 Lacretelle, J. C. D. de, 43: 320.
 Lacretelle, P. L., 43: 320.
 Lacroix, Jules, 43: 320.
 Lacroix, Paul, 43: 320.
 Lactantius, F., 43: 320.
 Lacy, John, 43: 320.
 Ladd, G. T., 43: 320.
 La Dixmerie, N. B. de, 43: 320.
 'Lady Beauty,' by Alan Muir, 45: 530.
 'Lady Blanche, The,' by Alexander Smith, 40: 16649.
 'Lady Love, The,' by George M. Davie, 41: 16704.
 'Lady Lee's Widowhood,' by Edward Bruce Hamley, 45: 411.
 'Lady of Fort St. John, The,' by Mary Hartwell Catherwood, 45: 535.
 'Lady of Quality, A,' by Mrs. Frances Hodgson Burnett, 45: 537.
 'Lady of the Aroostook, The,' by W. D. Howells, 45: 496.
 'Lady Poverty, The,' author unknown, 40: 16394.
 Laet, Jan J. de, 43: 320.
 La Fare, C. A., Marquis de, 43: 320.
 La Farge, John, 43: 320; 'An Artist's Letters from Japan,' 44: 123; essay on Tahitian Literature, 36: 14389.
 La Farina, G., 43: 321.
 La Fayette, Madame de, noted early French novelist, 22: 8767-8; character-novel substituted for the romance of chivalry, 8767; 'The Princess of Clèves,' 8768.
 'Husband and Wife,' 8769-78; biography, 43: 321.
 Lafontaine, A. H. J., 43: 321.
 La Fontaine, Jean de, a French fabulist and poet, G. M'Lean Harper on, 22: 8779-86; an observer at the court of Louis XIV., 8779; his education, 8781; tales and epistles in verse, 8782; an eye for animals and plants, 8783; volume of fables, 8784; contrast of tales and fables, *id.*; high lyric quality, 8785.
 'Death and the Woodcutter,' 8787; 'The Oak and the Reed,' *id.*; 'The Grasshopper and

- the Ant,' 8788; 'The Wolf and the Dog,' 8789; 'The Two Doves,' 8790; 'The Cat, the Weasel, and the Young Rabbit,' 8793; 'The Cobbler and the Financier,' 8794; 'The Lark and the Farmer,' 8796; 'The Heron,' 8798; 'The Animals Sick of the Plague,' 8799; biography, 43: 321.
- Lafuente, M.**, 43: 321.
- Lagarde, P. A. de**, 43: 321.
- Lagrange, J. L.**, 43: 321.
- La Guéronnière, L. É. A. D. H. V. de**, 43: 321.
- La Harpe, J. F. de**, 43: 321.
- Laing, M.**, 43: 321.
- Laing, Samuel**, 43: 322.
- Laissez-faire principle, fierce attack on the, by Carlyle in 'Past and Present,' 45: 499; extreme support of, by Prof. Sumner, 500.
- Laistner, Ludwig**, 43: 322.
- Lalande, J. J. L. de**, 43: 322.
- 'L'Allegro,' by Milton, 25: 10057.
- La Mara**, 43: 322.
- Lamarck, J. B. P. A. de M.**, 43: 322.
- Lamartine**, French poet, Alcée Fortier on, 22: 8801-5; his prose precursors, 8801; success of the 'Meditations,' 8802; marriage and Oriental travel, 8803; religious poems, *id.*; 'Jocelyn,' 8804; 'History of the Girondists,' *id.*; political activity in 1848, 8805.
- 'The Fisherman's Daughter,' 8806; 'To My Lamp,' 8811; 'Ode to the Lake of B—,' 8813; 'Far from the World,' 8815; biography, 43: 322; 'Jocelyn,' 45: 538.
- Lamb, Charles**, English essayist and critic, Alfred Ainger on, 22: 8817-20; specially interesting personality, 8817; a man of widest reading, 8818; his most characteristic essays, 8819; personal experiences reflected, 8820.
- 'The Old Familiar Faces,' 8821; 'Hester,' *id.*, 'On an Infant Dying as Soon as Born,' 8822; 'In My Own Album,' 8824; 'Imperfect Sympathies,' *id.*; 'Dream-Children: A Reverie,' 8831; 'A Quakers' Meeting,' 8835; 'Mrs. Battle's Opinions on Whist,' 8839; biography, 43: 322.
- Lamb, Charles De Quincey** on, 11: 4561-4; 'Tales from Shakespeare,' 45: 450; recalls to knowledge the dramas of John Webster, after two hundred years of strange oblivion, 38: 15758.
- Lamb, M. J. R. N.**, 43: 322.
- Lambecius**, 43: 322.
- Lamber, J.**, 43: 322.
- Lambert, J. H.**, 43: 322.
- Lambert, Eva L. Ogden**, 'The Day after the Betrothal,' 40: 16355.
- 'Lament of the Irish Emigrant,' by Lady Dufferin, 40: 16372.
- 'Lament' (Turkish—eleventh century), by Ahi the Sigher, 41: 16970.
- La Mettrie, J. O. de**, 43: 323.
- Lami'i**, 43: 323; 'Description of Morning,' 41: 16974; 'Haroun-Al-Rashid and the Dust,' 41: 16979; 'Opinions no Pinions,' 41: 16976;
- 'Orthodoxy, or the Doxy?' 41: 16977; 'The Panegyric of Amrapolas near Brusa,' 41: 16977; 'To Mailuka,' 41: 16975; 'To Rayab Aua Sherehemiz, the Female Traveler,' 41: 16976; 'To Zureida,' 41: 16976; 'Trophy Taken from Love,' 41: 16978; 'Epigram,' 41: 16980; 'What Is Love?' 41: 16979; 'Effects of Laziness,' 41: 16975.
- Lamington, A. D. R. W. B. C., B.**, 43: 323.
- Lammenais**, French radical in religion, Grace King on, 22: 8845-8; his education, 8845; his war-cry 'Reflections upon the State of the Church,' 8846; 'Essay on Indifference in Matters of Religion,' *id.*; further publications and conflict with Rome, 8847; 'The Words of a Believer,' *id.*; eighteen years of extreme radicalism, 8848.
- 'A Spiritual Allegory,' 8848; 'Chapters from Words of a Believer,' 8851-60; biography, 43: 323; 'Roman Affairs,' 44: 187.
- Lamon, W. H.**, 43: 323.
- La Motte, A. H. de**, 43: 323.
- La Motte-Fouqué**. See FOUCÉ, 43: 323.
- Lampman, A.**, 29: 323; 'Forecast, A,' 40: 16641.
- 'Lamplighter, The,' by Maria Susanna Cummins, 44: 200.
- Lamprecht the Priest**, 43: 323.
- Lancaster, W. J. Cossens**, 43: 323.
- Lanciani, R. A.**, 43: 324; 'Ancient Rome in the Light of Recent Discoveries,' 44: 298; 'Pagan and Christian Rome,' 45: 466.
- Land, J. P. N.**, 43: 324.
- 'Landed Property, History of, in Europe,' by Ed. Laboulaye, 22: 8747.
- Lander, Richard and John**, 43: 324.
- Landesmann, H.** See LORM, 43: 324.
- 'Lord at Lion's Head, The,' by W. D. Howells, 44: 234.
- 'Land of Cokaine, The,' 44: 207.
- Landois, H.**, 43: 324.
- Landon, C. P.**, 43: 324.
- Landon, Letitia Elizabeth**, 43: 324; 'The Fairy Queen Sleeping,' 40: 16484.
- Landon, M. De L.**, 43: 324.
- Landor, Walter Savage**, eminent English critical essayist and poet, W. C. Lawton on, 22: 8861-7; a classic in English, 8861; aspects of failure, *id.*; student career, 8862; his 'Gebir,' 8863; 'Count Julian,' 8864; the 'Imaginary Conversations,' 8864-5; his literary creations, 8865; his 'Pericles and Aspasia,' 8866; his poetry, 8867.
- 'Imaginary Correspondence of Pericles and Aspasia,' 8868; 'The Sack of Carthage,' 8872; 'Godiva's Plea,' 8873; 'A Dream Allegory,' 8875; 'Rose Aylmer,' 8877; 'Farewell to Italy,' *id.*; 'Art Criticism,' 8878; 'Lines from Gebir,' *id.*; 'The Life of Flowers,' 8879; 'A Welcome to Death,' *id.*; 'Farewell,' *id.*; biography, 43: 324.
- 'Landor, Walter Savage, In Memory of,' by Swinburne, 36: 14306.
- Lane, E. W.**, 43: 324.
- Lane-Poole, Stanley**, 43: 325.

- Lanfrey, Pierre**, 43: 325; 'The History of Napoleon the First,' 45: 470.
- Lang, Andrew**, an English poet, essayist, and novelist, 22: 8880-2; his poetical craftsmanship, 8880; his fiction, translations, and essays, 8881.
- 'From A Bookman's Purgatory,' 8882; 'From Letter to Monsieur De Mollière Valet De Chambre Du Roi,' 8887; 'Les Roses De Sâdi,' 8890; 'The Odyssey,' *id.*; biography, 43: 325.
- 'Ballades and Verses Vain,' 44: 300; 'Letters to Dead Authors,' 45: 428; 'Books and Bookmen,' 45: 555; 'Custom and Myth,' 45: 357; Essays on Dumas, Sen., and Sir Walter Scott, 12: 4057; 33: 12995.
- Lang, Henry R.**, essay on Luiz Vaz de Camões, 8: 3129.
- Lang, J. D.**, 43: 325.
- Lang, K. H. R. von**, 43: 325.
- 'Language and the Study of Language,' by William Dwight Whitney, 45: 534.
- Language determined in its spread by character in those who speak it, 45: 427.
- Lang, Wilhelm**, 43: 325.
- Langbein, A. F. E.**, 43: 325.
- Lange, F. A.**, 43: 325.
- Lange, J. H.**, 43: 325.
- Lange, S. G.**, 43: 325.
- Langendijk, P.**, 43: 325.
- Langford, J. A.**, 43: 326.
- Langland, William**, 43: 326; the author, about 1362, of 'The Vision of Piers Plowman,' 45: 402.
- Lanier, Sidney**, American poet and critical essayist, Richard Burton on, 22: 8891-6; his representative importance, 8891; devotion to music and poetry, 8892; slowness of recognition, *id.*; positions at Baltimore, 8893; two critical volumes, *id.*; his poems, 8894-5.
- 'A Ballad of Trees and the Master,' 8896; 'Song of the Chattahoochee,' 8897; 'Tampa Robins,' 8898; 'Evening Song,' 8899; 'Life and Song,' *id.*; 'From the Marshes of Glynn,' 8900; 'From the Flats,' 8901; 'A Song of the Future,' 8902; 'The Stirrup Cup,' *id.*; biography, 43: 326; 'The English Novel,' 44: 40.
- Lanigan, G. T.**, 43: 326; 'A Threnody,' (Ahkoond of Swat), 41: 16682.
- Lankester, E. Ray**, 43: 326; essays on Darwin and Huxley, 11: 4385; 19: 7805.
- Lanman, Charles**, 43: 326.
- Lanman, C. R.**, 43: 326; essay on 'Fables of Pilpay,' 29: 11437.
- La Noue, François de**, 43: 326.
- Lansdell, Henry**, 43: 326.
- Lanza, M. Clara**, 43: 326.
- Lanzi, Luigi**, 43: 326.
- 'Laokoön,' by Lessing, 45: 379.
- Lao-tzse**, 43: 327.
- Laplace, P. S. M. de**, 43: 327; 'The Mechanism of the Heavens,' 44: 175; sketch of astronomical science as known to him, by Arago, 2: 708-21.
- Lapland and the Lapland Alps**, Linnæus on, 23: 9084-90.
- Lappenberg, J. M.**, 43: 327.
- Laprade, V. de**, 43: 327.
- 'Lapsus Calami,' by James Kenneth Stephen, 41: 16708.
- La Ramée, Louise de**. See OUIDA, 43: 327.
- Larcom, Lucy**, 43: 327.
- Lardner, D.**, 43: 327.
- 'Larger Prayer, The,' by Ednah Dean Cheney, 41: 16767.
- Larivey, Pierre**, 43: 327.
- 'Lark, To the' (T' R. Echedydd), by Dafydd Gwilym (Welsh), 40: 16517.
- 'Larks and Nightingales,' by Nathan Haskell Dole, 41: 16707.
- Larned, Augusta**, 'Perfect Peace,' 41: 16854.
- La Roche, M. S.**, 43: 327.
- La Rochefoucauld, F., duc de**, 43: 327.
- Larousse, Pierre**, 43: 327.
- Larra, M. J. de**, 43: 327.
- Larraabal, F.**, 43: 327.
- La Salle, A. de**, 43: 328.
- Las Casas**. See CASAS, 43: 328.
- Las Cases, E. A. D., M. de**, 43: 328.
- Laskaratos, A.**, 43: 328.
- Lasker, Eduard**, 43: 328.
- Lassalle, Ferdinand**, 43: 328.
- Lassen, Christian**, 43: 328.
- Lasson, Adolf**, 43: 328.
- 'Last Athenian, The,' by Viktor Rydberg, 45: 452.
- 'Last Days of Pompeii, The,' by Edward Bulwer, Lord Lytton, 45: 526.
- 'Last Eve of Summer, The,' by J. G. Whittier, 39: 15953.
- 'Last Hunt, The,' by William Roscoe Thayer, 41: 16936.
- 'Last Poet, The,' by Anastasius Grün, 41: 16769.
- Latham, Robert G.**, 43: 328.
- Lathrop, G. P.**, 43: 328; 'The Heart of a Song,' 40: 16630; 'Newport,' 44: 233; 'An Echo of Passion,' 44: 278; essays on William Cullen Bryant and Thomas Gray, 6: 2623; 16: 6623; 'Spanish Vistas,' 45: 508; 'The Star to Its Light,' 41: 16741.
- Lathrop, Mrs. Rose**, 43: 328.
- Latimer, Hugh**, 43: 329.
- Latin-American Literature**, M. M. Ramsey on, 22: 8903-28; contrast of English and Spanish origins, 8903-7; Fernando de Alva, 8908; Tezozomoc, 8909; Sahagún's great work, also that of Clavijero, *id.*; Rocha Pitta's great work, *id.*; rhyming chronicle of de Castellanos, 8910; epic romances, the 'Arauco Domado,' a recast of 'La Araucana' (Spanish), *id.*; the 'Lima Fundada' and 'El Bernardo,' 8911; the 'Caramurú' and the 'Uruguay,' *id.*; a physical science movement, at Bogotá, 8912; in Mexico, 8913; Basque colonists, *id.*; Olmedo, 'the American Pindar,'

- 8914; Andrés Bello, 8915; Bustamante in Mexico, *id.*; Pedra Branca in Brazil, 8916; Chile, Argentine Republic, and Brazil, 8917; writers on political science, 8918; historians, 8919; literary critics, 8921; novelists, poets, and dramatists, 8924.
- Latin Verses**, the absurdity of a purely classical education, Sydney Smith on, 34: 13566-70.
- Latour, A. T. de**, 43: 329.
- Latreille, P. A.**, 43: 329.
- Laube, Heinrich**, 43: 329.
- Laud, William**, 43: 329.
- Laughlin, J. L.**, 43: 329.
- 'Laughter and Death,' by Wilfred Scawen Blunt, 41: 16803.
- Laun, Henri van**, ('History of French Literature,' 44: 216.
- Lauremberg, J. W.**, 43: 329.
- Laurent, François**, 43: 329.
- Laurentie, P. S.**, 43: 329.
- Lauser, Wilhelm**, 43: 329.
- Lavater, Johann Kaspar**, 43: 329; ('Physiognomy: Fragmentary Studies,' 45: 421.
- Lavedan, Henri**, 43: 330.
- Laveleye, Émile de**, 43: 330.
- 'Lavengro: The Scholar, Gipsy, Priest, and Romany Rye,' by George Borrow, 44: 49.
- La Vigne, Andrieu de**, 43: 330.
- La Villemarqué, Théodore Hersart, Vicomte de**. See **VILLEMARQUÉ**, 43: 330.
- Lavisse, Ernest**, 43: 330.
- Lavoisier, Antoine Laurent**, 43: 330.
- 'Lavretsky,' by Ivan Turgeneff, 37: 15076-81.
- Law and custom, early, Maine on, 44: 177.
- 'Law-Books of India,' four classes of works devoted to Hindu law, 45: 417.
- Lawless, Emily, Hon.**, 43: 330; ('Hurrish,' 44: 257; 'Grania, the Story of an Island,' 44: 134.
- Lawrence, George Alfred**, ('Guy Livingstone,' 44: 33.
- Laws, the origin of, and human freedom and progress under, studied by Montesquieu, 45: 501.
- Lawton, W. C.**, 43: 330; ('Art and Humanity in Homer,' 44: 116; essays on Cicero, Ennius, Euripides, Goldoni, Landor, Livy, Mommesen, Philemon, Menander, and the Lost Attic Comedy, Statius, Virgil, and Xenophon, 9: 3675; 14: 5475; 14: 5569; 16: 6475; 22: 8861; 23: 9091; 26: 10206; 29: 11397; 35: 13845; 38: 15413; 39: 16243; ('Departure,' 40: 16445; 'Life,' 40: 16445.
- Layamon**, 43: 330; author of ('The Brut,' the first poem in the vernacular of England after the Norman conquest, 45: 362-3.
- Layard, Sir Austen Henry**, 43: 330; ('Nineveh and Its Remains' and 'Monuments of Nineveh,' 45: 476.
- 'Lazarillo de Tormes,' by Diego Hurtado de Mendoza, 45: 450.
- Lazarus, Emma**, 43: 330; ('The Cranes of Ibycus,' 41: 16833; 'Critic and Poet,' 40: 16493; 'Chopin,' 41: 16772; 'The Banner of the Jew,' 41: 16913; 'Crowning of the Red Cock,' 40: 16578; 'Gifts,' 41: 16767; 'The South,' 40: 16532; 'The World's Justice,' 41: 16792.
- Lazarus, Moritz**, 43: 330.
- Lea, Henry Charles**, 43: 331; ('Superstition and Force,' 45: 467.
- Leaf, Walter**, 43: 331.
- Leake, W. M.**, 43: 331.
- Lear, Edward**, 43: 331; ('Book of Nonsense,' 44: 13.
- 'Lear,' one of the greatest of the Shakesperean masterpieces, 45: 396.
- Learned, Walter**, 43: 331; ('The Prime of Life,' 41: 16824.
- 'Learned Women,' by Jean Baptiste Poquelin, 45: 424.
- Learning, Divine and human, Lord Bacon's conception of, 45: 475.
- Leatherstocking, Cooper's great character, estimate of, by Prof. Lounsbury, 44: 203.
- 'Leaves of Grass,' by Walt Whitman, attracted attention through letter of praise by Emerson, 39: 15887.
- 'Leaves of Maize, The,' folk-song, 41: 17001.
- Lebid ibn Rabī'a**, 43: 331.
- Lebrun, Pierre Antoine**, 43: 331.
- Lebrun, Ponce D. É.**, 43: 331.
- Le Chevalier, Jean Baptiste**, 43: 331.
- Lecky, Wm. E. H.**, eminent English historian, J. W. Chadwick on, 22: 8929-34; ('Leaders of Public Opinion in Ireland,' 8929; rationalism in Europe, 8930; ('History of European Morals,' 8931; ('History of England in the Eighteenth Century,' 8933; ('Democracy and Liberty,' 8934.
- Moral Influence of Gladiator Shows, 8935-41. ('Systematic Charity as a Moral Outgrowth, Past and Present,' 8941-6; ('The Moral and Intellectual Differences Between the Sexes,' 8946-51; biography, 43: 331.
- 'Democracy and Liberty,' 44: 5; ('History of England in the Eighteenth Century,' 44: 20; ('History of European Morals, from Augustus to Charlemagne,' 44: 169; essay on Edward Gibbon, 16: 6271.
- Leclercq, Michel Théodore**, 43: 332.
- 'L'École des Femmes,' by Molière, 45: 557.
- Leconte de Lisle, Charles Marie René**, French poet, 22: 8952-4; his earlier career and settlement in Paris, 8952; his translations and ('Modern Parnassus,' 8953; poems reflecting nature and universal experience, *id.* ('The Manchy,' 8954; ('Pan,' 8955; ('The Bulls,' 8956; biography, 43: 332.
- Leconte de Lisle examines the beliefs of humanity and sets forth the ideal, 36: 14209; in Hugo's absence in exile is the acknowledged master of French poetry, *id.*
- Le Conte, Joseph**, 43: 332.
- Legedanck, K. L.**, 43: 332.

- Leedesma Buitrago, A. de, 43: 332.
 'Led Horse Claim, The,' by Mary Hallock Foote, 45: 536.
- Ledlitz, Joseph Christian, 'The Midnight Review,' 40: 16572.
- Lee, Eliza Buckminster, 43: 332.
- Lee, Frederick George, 43: 332.
- 'Lee, General, The Surrender of,' from 'Personal Memoirs of U. S. Grant,' 16: 6609-14.
- Lee-Hamilton, Eugene, 'What the Sonnet Is,' 41: 16774.
- Lee, Mrs. H. F. S., 43: 332.
- Lee, Nathaniel, 43: 332.
- Lee, Sophia and Harriet, 43: 332.
- Lee, Vernon, 43: 332.
- Le Fanu, Joseph Sheridan, 43: 333; 'The Tenants of Malory,' 45: 541.
- Leffler, Charlotte. See EDGREN, 43: 333.
- Le Gallienne, Richard, 22: 8957-8; 'Prose Fancies,' 8957; 'English Poems,' 8958.
- 'Dedication,' 8958; 'A Seaport in the Moon,' 8959; 'Essay-Writing,' 8962; biography, 43: 333.
- 'Legend of Walbach Tower,' by George Houghton, 41: 16950.
- Legendre, Adrien Marie, 43: 333.
- Leger, Paul Louis, 43: 333.
- Leggett, William, 43: 333.
- Legouvé, Ernest Wilfried, 43: 333; 'Adrienne Lecouvreur,' 44: 310.
- Lehrs, Karl, 43: 333.
- Leibnitz or Leibniz, G. W. von, Baron, 43: 333.
- Leichhardt, Ludwig, 43: 334.
- 'Leighton Court,' by Henry Kingsley, 45: 529.
- Leighton, William, 43: 334.
- Leisewitz, Johann Anton, 43: 334.
- Leitner, G. W., 43: 334.
- Leitner, K. G., R. von, 43: 334.
- Leixner, Otto von, 43: 334.
- Leland, Charles Godfrey, 43: 334; 'The Beautiful Witch,' 40: 16540; 'Hans Breitmann's Party,' 41: 16694; 'El Capitan-General,' 40: 16540; 'One, Two, Three,' 40: 16548; 'Songs of the Sea,' 40: 16545; 'The Lover to the Sailor,' 40: 16551; 'Time for Us to Go,' 40: 16550; 'The Old Tavern,' 40: 16545.
- Lelewel, J., 43: 334.
- Lemaître, François Elie Jules, 22: 8963-5; a chief French critic, 8963; poems, essays, and stories, 8964.
- 'Of the Influence of Recent Northern Literature,' 8965; biography, 43: 334.
- Iemay, L. P., 43: 334.
- Lemcke, Eduard, 43: 334.
- Lemcke, Karl, 43: 334.
- Lemercier, N., 43: 335.
- Le Moine, James MacPherson, 43: 335.
- Lemoine, John Emile, 43: 335.
- Lemon, Mark, 43: 335.
- Lemonnier, Camille, 43: 335.
- Lemoyne, Camille André, 43: 335.
- Lenartovicz, Teofil, 43: 335.
- Lenau, Nikolaus, 43: 335.
- Leng, John, Sir, 43: 335.
- Lenient, Charles Félix, 43: 335.
- Lennepe, Jacob van, 43: 335.
- Lenngren, Anna Maria, 43: 336.
- Lennox, Charlotte Ramsay, 43: 336.
- Lennox, W. P., L., 43: 336.
- Lenormant, François, 43: 336.
- 'Lent, To Keep a True,' by Robert Herrick 18: 7311.
- Lenz, J. M. R., 43: 336.
- Lenz, Oskar, 43: 336.
- Leo I., the Great, Pope, 43: 336.
- Leo XIII., Pope, 43: 336.
- Leo, Heinrich, 43: 336.
- Leo Africanus, 43: 337.
- Leon, Luis de. See PONCE DE LEON, 43: 337.
- 'Lenore,' by Bürger, Walter Scott's translation, 7: 2769.
- Leonowens, A. H. C., 43: 337.
- 'Leon Roch,' by B. Pérez Galdós, 45: 409.
- Leopardi, Giacomo, a celebrated Italian poet, Katharine Hillard on, 22: 8977-9; extraordinary precocity, 8977; his Italian classic odes, 8978; 'The Broom-flower,' and 'Sylvia,' 8979.
- 'Night-Song,' 8981; biography, 43: 337.
- Leopold, K. G. af, 43: 337.
- 'Leo Tenth,' a valuable account of, by Roscoe, 45: 444.
- Lepsius, Karl Richard, 43: 337.
- Le Queux, William, 43: 337.
- Lermontov, Michail, 43: 337; a Russian lyric poet markedly pessimistic, 32: 12587; his novel 'A Hero of Our Time,' 44: 226.
- Leroux, Pierre, 43: 337.
- Le Roux, 43: 337.
- Leroy-Beaulieu, Anatole, 43: 338; 'Israel Among the Nations,' 45: 342.
- Leroy-Beaulieu, Pierre Paul, 43: 338.
- Le Sage, Alain René, French novelist and dramatist, Jane G. Cooke on, 22: 8984-7; realism in fiction and authorship as a means of living, 8984; his one great drama, 8985; his story 'Le Diable Boiteux,' and his great novel 'Gil Blas,' 8986; model for the English novel, 8987.
- 'Gil Blas Enters the Service of Dr. Sangrado,' 8988; 'Gil Blas Becomes the Archbishop's Favorite, and the Channel of All His Favors,' 8996; 'The Vintner's Story,' 9002; biography, 43: 338; 'Asmodeus, the Lame Devil,' 44: 99.
- Lescure, M. F. A. de, 43: 338.
- Lesley, John, 43: 338.
- Leslie, Charles Robert, 43: 338.
- Leslie, Eliza, 43: 338.
- Lespès, Léo, 43: 338.
- L'Espinasse, Julie de, 43: 338.
- Lesseps, F., V. de, 43: 339.

- Lessing, Gotthold Ephraim**, famous German critic and liberal thinker, E. P. Evans on, 23: 9005-9; origin and education, 9005; dramatic work, 9006; his philosophy of religion, 9008; art criticism, *id.*; dramatic criticism, 9009.
- ‘Names,’ 9009; ‘Epigram,’ 9010; ‘Thunder,’ *id.*; ‘Benefits,’ *id.*; ‘On Mr. R—,’ *id.*; ‘From Nathan the Wise,’ 9011; ‘On Love of Truth,’ 9017; ‘The Meaning of Heresy,’ 9018; ‘The Education of the Human Race,’ *id.*; ‘The Differing Spheres of Poetry and Painting,’ 9021; ‘The Limitations of Word-Painting,’ 9022; ‘Lessing’s Estimate of Himself,’ 9024; biography, 43: 339.
- ‘Nathan the Wise,’ 44: 172; ‘Laokoon,’ 45: 379.
- ‘Les Miserables,’ by Victor Hugo, 45: 450.
- Lester, Charles Edwards**, 43: 339.
- Lesueur, Daniel**. See LOISEAU, JEANNE, 43: 339.
- ‘Let Dogs Delight to Bark and Bite,’ by Isaac Watts, 38: 15723.
- Lethbridge, Roper, Sir**, 43: 339.
- Letronne, Jean Antoine**, 43: 339.
- ‘Letters to Dead Authors,’ by Andrew Lang, 45: 428.
- ‘Letters to His son,’ by Philip Dormer Stanhope, 44: 171.
- ‘Letters from Egypt, Last,’ by Lady Duff-Gordon, 45: 554.
- ‘Letters of Madame de Sevigne, The,’ 45: 547.
- ‘Letters of Horace Walpole,’ 44: 31.
- ‘Letters to an Unknown,’ by Prosper Mérimée, 44: 173.
- ‘Lettres Persanes, Les,’ by Montesquieu, 45: 444.
- Leuckart, Rudolf**, 43: 339.
- Leuthold, Heinrich**, 43: 339.
- Leva, G. de**, 43: 339.
- ‘Levant, Visits to the Monasteries of the,’ by Hon. Robert Curzon, 45: 467.
- Levasseur, Pierre Émile**, 43: 339.
- Levay, Joseph**, 43: 339.
- Lever, Charles**, Irish novelist, 23: 9025-6; travel and study, 9025; novels of Irish soldier life, 9026.
- ‘The Battle on the Douro,’ 9026-36; biography, 43: 339.
- Lewis, Charles Lee**, ‘In the Year 13,’ 44: 96.
- Lever, Charles**, (Harry Lorrequer,) 44: 267; (Tom Burke of ‘Ours,’) 45: 484.
- Leverrier, U. J. J.**, 43: 340.
- Levertin, Oscar**, 43: 340.
- ‘Leviathan,’ by Thomas Hobbes, 44: 296.
- Levien, Ilse**. See FRAPAN, 43: 340.
- Lewald, August**, 43: 340.
- Lewald, Fanny**, 43: 340.
- Lewes, George Henry**, English popular science writer, 23: 9037-9; a disciple of the age of Comte and Darwin, 9037; his studies in the history of philosophy, 9038; biological investigations, *id.*; important series of books, *id.*; ‘Life of Goethe,’ *id.*
- ‘Goethe and Schiller,’ 9039; ‘Robespierre in Paris, 1779,’ 9043; biography, 43: 340; ‘The Life of Goethe,’ 45: 520.
- Lewis, Alonzo**, 43: 340.
- Lewis, Charles Bertrand**, 43: 340.
- Lewis, Charlton Thomas**, 43: 340; essay on Francis Bacon, 3: 1155.
- Lewis, E. A. B. R.**, 43: 340.
- Lewis, George Cornwall, Sir**, 43: 340.
- Lewis, M. T., Lady**, 43: 341.
- Lewis, Matthew Gregory**, 43: 341; ‘Ambrosio; or, The Monk,’ 44: 243.
- Lewis, Tayler**, 43: 341; ‘Six Days of Creation,’ 45: 459.
- Lewis, Thomas Hayter**, 43: 341.
- Leyden, John**, 43: 341.
- L'Hôpital, Michel de**, 43: 341.
- Libanius**, 43: 341.
- Libelt, Karol**, 43: 341.
- Liberal Christianity, cause of its failure, Amiel on, 2: 487.
- Liberalism in religion, Molière attacked upon suspicion of, 45: 557.
- ‘Liberty, On,’ by John Stuart Mill, 44: 75.
- ‘Liberty and Union,’ Daniel Webster on, 38: 15744-6.
- Libraries for the people, their value to social reform, William Stanley Jevons on, 44: 325.
- Lichtenberg, Georg Christoph**, 43: 341.
- Lichtenstein, Ulrich von**. See ULRICH VON LICHTENSTEIN, 43: 341.
- Lichtwer, Magnus Gottfried**, 43: 341.
- Liddell, Catherine C.**, ‘Jesus the Carpenter,’ 41: 16876.
- Lidner, Bengt**, 43: 341.
- Lie, Jonas**, Norwegian poet, 23: 9048-50; coast life experience and earlier work, 9048; his first successes, *id.*; Italian experience, 9049.
- ‘Elizabeth’s Choice,’ 9050; biography, 43: 342; ‘The Commodore’s Daughters,’ 44: 109; ‘The Pilot and His Wife,’ 45: 485.
- Lieber, Franz**, 43: 342.
- Liebig, J., Baron von**, 43: 342.
- Liebknecht, Wilhelm**, 43: 342.
- Lieblein, J. D. C.**, 43: 342.
- Liebrecht, Felix**, 43: 342.
- ‘Life,’ by Margaret Deland, 41: 16840.
- ‘Life,’ by William Cranston Lawton, 40: 16445.
- ‘Life on the Lagoons,’ by Horatio F. Brown, 45: 497.
- ‘Life on the Ocean Wave, A,’ by Epes Sargent, 40: 16408.
- ‘Life on the Mississippi,’ by Mark Twain, 44: 271.
- ‘Life, The Physical Basis of,’ by T. H. Huxley, 19: 7825.
- ‘Life and Old Age,’ by Heine, 18: 7212.
- Life, Herbert Spencer’s idea of what it consists in, 44: 1.

- (Light,) by F. W. Bourdillon, 40: 16633.
- Lightfoot, J. B.**, 'The Apostolic Fathers,' 44: 295.
- 'Light of Asia, The,' by Edwin Arnold, 44: 208.
- 'Lights and Shadows of Scottish Life,' by Christopher North, 44: 46.
- 'Light Shining Out of Darkness,' by William Cowper, 41: 16850.
- 'Light that Failed, The,' by Rudyard Kipling, 44: 263.
- 'Light of Life, Seraphic Fire,' by Charles Wesley, 38: 15808.
- Ligne, C. J.**, Prince de, 43: 342.
- Liguori, A. M. de**, 43: 342.
- Liliencron, D.**, Baron von, 43: 342.
- Liliencron, R.**, Baron von, 43: 342.
- Lillie, Mrs. Lucy Cecil**, 43: 342.
- Lillo, George**, 43: 343.
- Lilly, William Samuel**, 43: 343.
- Limburg-Brouwer, P. van**, 43: 343.
- Limburg-Brouwer, P. A. S. van**, 43: 343.
- Lincoln, Abraham**, American statesman and President, H. W. Mabie on, 23: 9059-64; marked style, 9059; self-education, 9060-3; native genius, 9063-4.
- 'The Perpetuation of Our Political Institutions,' 9065; 'From His Speech at Cooper Institute,' 9066; 'From the First Inaugural Address, March 4th, 1861,' 9070; 'The Gettysburg Address,' 9074; 'The Second Inaugural Address, March 4th, 1865,' 9075.
- Lincoln, "the first American," J. R. Lowell quoted by Woodrow Wilson, 30: 16057.
- Lincoln, Abraham, as "the first American," Carl Shurz on, 33: 12992.
- 'Lincoln, The Hand of,' by E. C. Stedman, 35: 13859.
- 'Lincoln, Abraham, The History and Personal Recollections of,' by William Henry Herndon, 44: 14.
- 'Lincoln, Abraham, On the Life-Mask of,' by R. W. Gilder, 16: 6354.
- 'Lincoln, Abraham, The Life and Times of,' by Hay and Nicolay, 18: 7098; his 'Death and Fame,' 7098-7105.
- Lindau, Paul**, 43: 343.
- Lindau, Rudolf**, 43: 343.
- Lindner, Albert**, 43: 343.
- Lindner, Theodor**, 43: 343.
- Lindsay, Sir David of the Mount**, 43: 343.
- Lindsay, Thomas Bond**, essays on Juvenal and Terence, 21: 8411; 36: 14043.
- Lindsey, William**, 43: 343.
- Linen, James**, 43: 343.
- 'Lines,' by G. E. Woodberry, 30: 16150.
- 'Lines on the Burial of the Champion of His Class at Yale College,' by N. P. Willis, 39: 16014.
- 'Lines on the Launching of the Bash-Tardah,' (Turkish), author unknown, 41: 16073.
- Ling, Peter Henrik**, 43: 343.
- Lingg, Hermann**, 43: 343.
- Linguet, S. N. H.**, 43: 344.
- 'Lin McLean,' by Owen Wister, 44: 276.
- Linnæus**, celebrated Swedish naturalist, John Muir on, 23: 9077-83; a boy naturalist, 9077; starving and struggling, 9078; production of his botanical works, 9079; chair of natural history at Upsala, *id.*; his place and influence in botany, 9080; *Linnæa borealis*, 9082-3.
- 'Lapland Observations,' 9084; 'The Author Visits the Lapland Alps,' 9086; biography, 43: 344.
- Linton, Eliza Lynn**, 43: 344; 'Joshua Davidson, Christian and Communist,' 44: 288.
- Linton, William James**, 43: 344; 'Love and Youth,' 40: 16360.
- 'Lion of Flanders, The,' by Hendrik Conscience, 44: 312.
- 'Lions, The,' by Victor Hugo, 19: 7734.
- Lippard, George**, 43: 344.
- Lippert, Julius**, 43: 344.
- Lippincott, Sarah Jane**, 43: 344.
- Lippmann, J. M.**, 43: 344; 'What Life Is,' 41: 16840.
- Lipsius, Justus**, 43: 344.
- Lipsius, Marie**. See LA MARA, 43: 344.
- Lipsius, Richard Adelbert**, 43: 344.
- List, Friedrich**, 43: 344.
- Lista y Aragon, A.**, 43: 344.
- Lister, Sir Joseph**, 43: 345.
- Liszt, Franz**, 43: 345.
- Litchfield, Grace Denio**, 43: 345.
- 'Literary and Social Essays,' by George William Curtis, 45: 353.
- 'Literary Movement in France During the Nineteenth Century,' by George Pellissier, 45: 378.
- 'Literary Landmarks of London,' by Laurence Hutton, 44: 113.
- Literary Property in France and England, Ed. Laboulaye on, 22: 8748.
- Literature, Schopenhauer on reading only the best, 33: 12045.
- Literature.—the power of French literature is in its prose writers, that of English in its poets (Arnold), 2: 858.
- Matthew Arnold's conception of literature as a phenomenon of society, and its great men as only terms in an evolutionary series, 2: 847.
- Literature as creative mind addressing itself to the common mind of mankind, 3: 1167; its twofold aspect, that of thought and beauty of form, 1168.
- Bagehot on the causes of sterility of literature, 3: 1213.
- Persons devoted to mere literature commonly become devoted to mere idleness, 3: 1214.
- Chief end of the study of literature that of acquiring a love for the best poetry and a just understanding of it (C. E. Norton), 11: 4315.
- Literature always responds to the ruling ideals of a time and a people, 11: 4536.

- 'Literature, The Interpretation of,' by Edward Dowden, 12: 4812-4.
- Literature, Wm. Hazlitt a thorough artist in, 18: 7117-8.
- The literatures of the various nations constitute material for a history of a civilization, 18: 7263.
- Scherer on infatuations that in our day exercise a kind of tyranny in literature, 32: 12876.
- Nine-tenths of our present literature has no other than a mercenary aim; author, publisher, and reviewer being in league to this end, 33: 12944.
- "The man who writes for fools is always sure of a large audience," 33: 12945.
- Devote your reading exclusively to the works of those great minds of all times and countries who overtop the rest of humanity, 33: 12945.
- At all times two literatures in progress, the real and permanent, and the apparent and ephemeral, 33: 12945.
- Writing for money and reservation of copyright are at bottom the ruin of literature, 33: 12951.
- Literature as an authority and a support, Madame de Staël on, 35: 13828.
- Literature, the spirit of classical, Charles Sumner on, 36: 14233.
- Tyndall on the false complaint that science divorces itself from literature, 37: 15157.
- De Vogüé on literature as the written confession of society, 38: 15446.
- 'Literature of Southern Europe, History of the,' by Jean Charles Léonard Sismondi, 44: 108.
- 'Literature,' by Hermann Grimm, 45: 555.
- Litta, Pompeo, Count**, 43: 345.
- 'Little Barefoot,' by Berthold Auerbach, 44: 158.
- 'Little Bell,' by Thomas Westwood, 40: 16400.
- 'Little Boy,' by William Bell Scott, 40: 16452.
- 'Little Briar-Rose,' by the Grimm Brothers, 17: 6738.
- Littledale, Richard Frederick**, 43: 345.
- 'Little Dorrit,' by Dickens, 11: 4632; 44: 230.
- 'Little Fadette,' by George Sand, 44: 185.
- 'Little Minister, The,' by J. M. Barrie, 44: 54.
- Little Red Riding-Hood, a myth of day and night made into a fairy tale, 44: 58.
- 'Little Rivers,' by Rev. Henry Van Dyke, D. D., 45: 443.
- Littleton, Sir Thomas**, 43: 345.
- 'Little Willie,' by Gerald Massey, 40: 16464.
- Litré, M. P. É.**, 43: 345.
- Littrow, Heinrich von**, 43: 345.
- Littrow, J. J. von**, 43: 345.
- Livermore, Mary Ashton**, 43: 345.
- 'Lives of the Poets,' by Samuel Johnson, 45: 535.
- Livingstone, David**, 43: 345.
- Livius, Andronicus**. See ANDRONICUS, 43: 346.
- Livy (Titus Livius)**, eminent Roman historian, W. C. Lawton on, 23: 9091-4; the interest of his work, 9091; general view of the parts which are extant, 9092; his character as a historian, 9094.
- 'Horatius Cocles at the Sublician Bridge,' 9095; 'The Character of Hannibal,' 9099; 'The Battle of Lake Trasimene,' 9100; 'A Characteristic Episode of Classical Warfare,' 9103; biography, 43: 346.
- 'Liza-Dvoryanskoe Gnyezdo,' by Ivan Sergeyevich Turgeneff, 44: 109.
- Ljunggren, G. H. J.**, 43: 346.
- Llorente, Juan Antonio Don**, 43: 346.
- Lloyd, D. D.**, 43: 346.
- Lloyd, H. D.**, 43: 346; 'Wealth Against Commonwealth,' 45: 483.
- 'Loafer, A.' by John Davidson, 41: 16760.
- Loberia, Vasco**, 'Amadis of Gaul,' 45: 340.
- Lobo, F. R.**, 43: 346.
- Locke, David Ross**, 43: 346.
- Locke, J. E.**, 43: 346.
- Locke, John**, celebrated English philosopher, 23: 9105-7; his education and personal life, 9105; treatises on 'Civil Government' and on 'Education,' 9105-6; his 'Essay on the Human Understanding,' 9106; personal character, *id.*
- 'Pleasure and Pain,' 9107; 'Injudicious Haste in Study,' 9109; biography, 43: 346.
- Locke, John Staples**, 43: 346.
- Locke, Richard Adams**, 'The Moon Hoax,' 44: 35.
- Locke-Lampson, Frederick**, an English poet, Elizabeth Stoddard on, 23: 9111-4; his personal life, 9111-3; his 'London Lyrics,' 9113-4; 'The Skeleton in the Cupboard,' 9114; 'My Neighbor Rose,' 9116; 'The Rose and the Ring,' 9118; 'The Widow's Mite,' 9119; 'To My Grandmother,' *id.*; 'Advice to a Poet,' 9121; 'The Jester's Plea,' 9123; biography, 43: 346.
- Lockhart, John Gibson**, Scotch-English biographer and poet, 23: 9125-8; education and literary visit to the Continent, 9125; writer for Blackwood's Magazine, and editor of the London Quarterly, 9126; his writings, 9127.
- 'The Last Days of Sir Walter Scott,' 9128-36; 'Zara's Earrings,' 9137; 'The Wandering Knight's Song,' 9138; biography, 43: 346; 'Adam Blair,' 44: 273.
- Lockhart, L. W. M.**, 43: 346.
- Lockroy, É. É. A. S.**, 43: 347.
- Lockyer, Joseph Norman**, 43: 347; 'The Dawn of Astronomy,' 45: 476.
- Lodge, Gonzalez**, essay on Plautus, 29: 11557.
- Lodge, Henry Cabot**, 43: 347; 'Daniel Webster,' 45: 533.
- Lodge, Thomas**, English poet and story-writer, 23: 9139-40; personal history, 9139; his prose pastoral 'Rosalynde,' 9140; his volume of verse, 9140.
- 'Beauty,' 9140; 'Rosalind's Madrigal,' 9141; 'Love,' 9142; biography, 43: 347.

- Loftie, William John**, 43: 347.
Logan, C. A., 43: 347.
Logan, John Alexander, 43: 347.
Logan, Olive, 43: 347.
Logau, Friedrich von, 43: 347.
 'Log-Book of a Fisherman and Zoölogist,' by Frank Buckland, 44: 318.
 Logic, J. S. Mill's treatise on, 25: 10010-1.
Lohenstein, Daniel Casper von, 43: 347.
Löher, Franz von, 43: 347.
Loiseau, Jeanne, 43: 348.
 'Loki,' by Prosper Mérimée, 44: 91.
Lokmân, 43: 348.
Loliée, Frédéric, essays on Delavigne, Erckmann-Chatrian, Thierry, and Veullot, 11: 4528; 14: 5538; 37: 14803; 38: 15330.
Lolli, G., 43: 348.
Loman, A. D., 43: 348.
Lombardi, E., 43: 348.
Lombroso, C., 43: 348.
Loménie, L. L. de, 43: 348.
Lomonossov, M. V., 43: 348.
 London, the great fire in, Evelyn's story of, 14: 5597-5602.
 'London, Old-Time,' by W. Besant, 4: 1840.
 London, fashionable life in, about 1840, pictured in Mrs. Gore's 'Mammon,' 45: 531.
 London, social life of, depicted by E. S. Nadal, 45: 513.
 'London,' by John Davidson, 40: 16556.
 'London,' by Walter Besant, 45: 556.
 London—Lud's Town—story of, by W. Besant, 45: 556; it aspires to succeed Antwerp as a world centre of commerce, *id.*
 London slums life depicted in 'A Child of the Jago,' 44: 151; a less repulsive view in Besant's 'Children of Gibeon,' 44: 149.
 London, a picture of the cheaper and more common life of, given by George Gissing in his novel, 'In the Year of Jubilee,' 45: 540; another study of, by the same, in his 'The Unclassed,' 45: 496.
 London, an aggregation of villages at middle of 18th century, 14: 5608.
 'London, 1802,' by Wm. Wordsworth, 39: 16215.
Long, C. C., 43: 348.
Long, George, 43: 348.
Longfellow, Henry Wadsworth, eminent American poet, C. F. Johnson on, 23: 9143-9; early three years' visit to Europe, 9143; professor of modern languages, *id.*; second and third trips to Europe, 9144; poetical and prose publications, *id.*; qualities reflected in his poetry, 9145; his longer poems, 9146; spirit of Greek culture, *id.*; American poems, 9147; 'Hiawatha,' 9148.
 'Hymn to the Night,' 9150; 'The Beleaguered City,' *id.*; 'The Skeleton in Armor,' 9152; 'Maidenhood,' 9156; 'Serenade,' 9157; 'Genius,' 9158; 'The Wreck of the Hesperus,' *id.*; 'The Village Blacksmith,' 9161; 'The Rainy Day,' 9162; 'The Belfry of Bruges,' *id.*; 'The Bridge,' 9164; 'Seaweed,' 9165; 'The Day is Done,' 9167; 'The Arrow and the Song,' 9168; 'The Cross of Snow,' *id.*; 'The Launching,' 9169; 'Sir Humphrey Gilbert,' 9172; 'My Lost Youth,' 9173; 'My Books,' 9176; 'Changed,' *id.*; 'Paul Revere's Ride,' 9177; 'Thangbrand the Priest,' 9180; 'Kambalu,' 9182; 'The New Household,' 9184; 'Chaucer,' 9185; 'Milton,' *id.*; 'Haroun Al Raschid,' 9186; 'Divina Commedia,' *id.*; 'The Poet and His Songs,' 9187; 'Finale to Christus: A Mystery,' 9188; 'The Young Hiawatha,' 9190; 'Prelude to Evangeline: A Tale of Acadie,' 9192; 'Peace in Acadia,' 9193; 'Postlude to Evangeline,' 9196; biography, 43: 349.
 'Hyperion,' 44: 241; 'Beware,' 41: 16998; 'Longfellow and the Water-World,' by W. E. Henley, 18: 7238.
Longfellow, Samuel, 43: 349; 'Golden Sunset, The,' 40: 16535; 'Greeting,' 41: 16837; 'Vesper Hymn,' 41: 16858.
 'Longing,' by Anne C. L. Botta, 41: 16729.
 'Longing of Circe, The,' by Cameron Mann, 40: 16638.
Longinus, Cassius, 43: 349.
Longnon, A. H., 43: 349.
Longstreet, A. B., 43: 349.
Longus, a Greek romance writer, 23: 9197; his 'Daphnis and Chloe,' *id.*
 'The Two Foundlings,' 9197-9202; biography, 43: 349; 'Daphnis and Chloe,' 44: 62.
Lönrot, Elias, 43: 349.
 'Looking Backward' and 'Equality,' by Edward Bellamy, 44: 196.
Loosjes, Adriaan, 43: 349.
Lope de Vega. See VEGA CARPIO, 43: 349.
Lopes or Lopez, Fernão, 43: 349.
Lopes, C., 43: 349.
Lopez y Planes, V., 43: 350.
Lord, John, 43: 350.
 'Lord Lovel,' author unknown, 41: 16933.
 'Lord of the Years, To the,' by William Carman Roberts, 41: 16911.
 'Lord Ormont and His Aminta,' by George Meredith, 45: 496.
 'Lord Randal,' 3: 1335.
Lord, W. W., 43: 350.
 'Lorelei, The,' by Heine, 18: 7192.
Lorenz, S., 43: 350.
Lorenz, O., 43: 350.
Lorenzo de' Medici. See MEDICI, 43: 350.
Lorimer, George Claud, 43: 350.
Lorm, H., 43: 350.
 'Lorna Doone,' by R. D. Blackmore, 45: 518.
Lorne, J. D. S. C., Marquis of, 43: 350.
Lorris. See GUILLAUME DE LORRIS, 43: 350.
Lossing, Benson John, 43: 350.
 'Lost Manuscript, The,' a novel by Freytag, finely picturing German university life, 15: 6013-4.
 'Lost Sir Massingberd,' by James Payn, 45: 530.
 'Lothair,' by Benjamin Disraeli, 45: 551.

- Lotheissen, Ferdinand,** 43: 350.
- Lothrop, Harriet Mulford,** 43: 350.
- Loti, Pierre,** pen-name of Louis Vaud, French poet and novelist, 23: 9203-6; foreign experience in naval service, 9203; popular success of his stories of the far East, 9204; his main works, *id.*; 'An Iceland Fisherman' and 'The Book of Pity and of Death,' 9206.
- 'The Sailor's Wife,' 9206-15; biography, 43: 350; 'Madame Chrysanthème,' 44: 93.
- Lotze, R. H.,** 43: 350.
- Louis XIII. of France, character finely drawn, by de Vigny, 44: 218.
- 'Louis XIV., Age of,' by Voltaire, one of the broadest books ever written, 38: 15452.
- 'Louis XV.,' by Sterling, 41: 16749.
- Lounsbury, Thomas R.,** essays on Chaucer, Cowley, Dryden, and Pope, 9: 3551; 10: 4080; 12: 4919; 30: 11711; 'Studies in Chaucer: His Life and Writings,' 44: 38; 'History of the English Language,' 45: 427; 'James Fenimore Cooper,' 44: 203; biography, 43: 351.
- Louvet de Couvray, J. B.,** 43: 351.
- 'Love and Death,' by Margaret Deland, 40: 16644.
- 'Love and Humility,' by Henry More, 41: 16901.
- 'Love and Quiet Life,' by Walter Raymond, 44: 155.
- 'Love and Youth,' by William James Linton, 40: 16360.
- 'Love Bringeth Life,' by Caroline Wilder Fellowes, 40: 16635.
- 'Love,' by R. W. Emerson, 13: 5443.
- 'Love Detected,' modern Greek, 41: 17000.
- 'Love Divine, All Love Excelling,' by Charles Wesley, 38: 15809.
- 'Love in a Cottage,' by N. P. Willis, 39: 16015.
- 'Love in the Valley,' by George Meredith, 40: 16600.
- 'Lovel, the Widower,' by W. M. Thackeray, 45: 531.
- Lovelace, Richard,** 43: 351; 'To Lucasta, on Going to the Wars,' 40: 16588; 'To Althea,' 40: 16591.
- 'Love Me Little, Love Me Long,' author unknown, 40: 16348.
- 'Love Me Little, Love Me Long,' by Charles Reade, 44: 319.
- 'Love Songs,' by Heine, 18: 7193.
- 'Love's Labour's Lost,' Shakespeare's first dramatic production, 45: 380.
- 'Love Still Hath Something,' by Sir Charles Sedley, 40: 16391.
- Lover, Samuel,** Irish novelist and song-writer, 23: 9216-18; a variety of talents, 9216; early success as an artist, 9217; 'Legends and Tales,' *id.*; Irish songs and music, *id.*; 'Handy Andy' and 'Treasure Trove,' 9218; his Irish Evenings in America, *id.*
- 'The Low-Backed Car,' 9218; 'Widow Ma-chree,' 9220; 'How to Ask and Have,' 9221; 'The Gridiron,' 9222-28; biography, 43: 351; 'Handy Andy,' 44: 268; 'Rory O'More,' 44: 48.
- 'Lover to the Sailor, The,' by Charles Godfrey Leland, 40: 16551.
- 'Loves of the Triangles, The,' by George Canning, 45: 404.
- 'Love Will Find Out the Way,' author unknown, 40: 16347.
- 'Love's Without Reason,' by Alexander Brome, 40: 16590.
- Lowe, Martha Ann,** 43: 351.
- Lowell, A. C.,** 43: 351.
- Lowell, Edward Jackson,** 43: 351.
- Lowell, James Russell,** American poet and critical essayist, Henry James on, 23: 9229-37; his representative position, 9229; chair at Harvard, 9231; essays and reviews, 9232; the 'Biglow Papers,' 9233; 'Harvard Commemoration Ode,' 9235; literary criticisms and addresses, 9235.
- 'Si Descendero in Infernum, Ades,' 9237; 'Hebe,' 9238; 'She Came and Went,' 9239; 'The Changeling,' 9240; 'The Vision of Sir Launfal,' 9241-49; 'From the Biglow Papers,' 9250-3; 'What Mr. Robinson Thinks,' 9254; 'The Courtin,' 9255; 'Mr. Hosea Biglow to the Editor of the Atlantic Monthly,' 9258; 'The Washers of the Shroud,' 9262; 'Memoria Positum,' 9265; 'Uncle Zeb,' 9267; 'From the Address on Democracy,' 9272; 'From Essay On a Certain Condescension in Foreigners,' 9276; biography, 43: 351; 'My Study Windows,' 44: 75.
- Lowell, Maria,** 43: 351.
- Lowell, Percival,** 43: 351; 'The Soul of the Far East,' 45: 465.
- Lowell, R. T. S.,** 43: 351; 'The New Priest of Conception Bay,' 44: 259.
- Lowry, Robert,** 43: 352.
- 'Loyal Lays,' by George Walter Thornbury, 40: 16579.
- 'Loyal Ronins, The,' by Tamenaga Shumsui, 44: 242.
- Loysen, Charles,** 43: 352.
- Lubbock, Sir John,** English statesman and popular science-writer, 23: 9279; works devoted to science, *id.*
- 'The Habits of Ants,' 9280; 'Savages Compared with Children,' 9283; biography, 43: 352.
- Lübke, Wilhelm,** 43: 352.
- Lubliner, Hugo,** 43: 352.
- Lubovitch, Nikolas,** 43: 352.
- Lubovski, Edward,** 43: 352.
- Lucan — M. A. Lucanus,** 43: 352.
- 'To Lucasta on Going to the Wars,' Richard Lovelace, 40: 16588.
- Luce, Siméon,** 43: 352.
- Luchaire, Achille,** 43: 352.
- Lucian of Samosata,** a celebrated Greek satirist, Emily J. Smith on, 23: 9285-90; 'the New Sophistic,' 9285; 'The Dialogues of the Gods,' 9286; use of Plato, 9288; the 'daemon' theory, 9289.
- 'Aphrodite and Selene,' 9291; 'The Judgment of Paris,' *id.*; 'The Amateur of Lying,' 9297;

- biography, 43: 352; 'Dialogues of the Dead,' 44: 66.
 'Lucifer,' Vondel's (1654), supposed debt of Milton to, 38: 15492.
Lucilius, Gaius, 43: 352.
 'Luck of Edenhall, The,' by Uhland, 37: 15188.
 'Luck of Roaring Camp, The,' by Bret Harte, 45: 405.
Lucretius, Roman poet and free thinker, Paul Shorey on, 23: 9304-12; his 'De Rerum Natura' (On the Nature of Things), 9304; analysis of the six books, 9305-6; the poet of science, 9307; the poet of nature, 9308; and of man, 9309; his style, 9310; his influence, 9311.
 'Opening Lines of the Nature of Things,' 9312; 'Invocation to Venus,' 9313; 'On the Evil of Superstition,' 9314; 'The Foolishness of Luxury,' 9315; 'The Nothingness of Death,' 9316; 'The End of All,' *id.*; 'The Spirituality of Material Things,' 9317; biography, 43: 352; his view of nature, 38: 15413; atheistic, *id.*
Lucy, Henry W., 43: 352; 'Diary of Two Parliaments,' 45: 350.
Luden, Heinrich, 43: 353.
Lüders, Charles Henry, 43: 353.
Ludlow, Fitzhugh, 43: 353.
Ludlow, James Meeker, 43: 353; 'The Captain of the Janizaries,' 44: 281.
Ludolf, Hiob, 43: 353.
Ludwig, Karl, 43: 353.
Ludwig, Otto, 43: 353.
Ludwig, Salvator, Archduke of Austria, 43: 353.
Luis de Granada, Fray, 43: 353.
Luis de Leon. See PONCE DE LEON, 43: 353.
 'Lullaby,' by Fiona Macleod, 40: 16458.
Lumby, Joseph Rawson, 43: 354.
Lummis, Charles Fletcher, 43: 354; 'The Land of Poco Tiempo,' 45: 402.
Lundy, Benjamin, 43: 354.
Lunt, George, 43: 354.
Lunt, W. P., 43: 354.
Luschka, Hubert von, 43: 354.
Luska, Sidney. See HARLAND, HENRY, 43: 354; 'As It was Written,' 44: 253.
Luther, Martin, eminent German reformer, C. D. Hartranft on, 23: 9319-24; dawn of the modern world, 9319; origin and early career, 9320; his German Bible, *id.*, his conduct of the Reformation, 9321; extraordinary personality and character, 9322; his own conception of his work, 9323; his influence, *id.*
 'To the Christian Nobles of the German Nation,' 9325; 'On the Liberty of the Christian,' 9326; 'Reply at the Diet of Worms,' 9328;
 'A Safe Stronghold Our God is Still,' 9332; 'Letter to Melanchthon,' 9333; 'Letter to His Wife,' 9334; extract from commentary on Psalm CI., 9336; 'A Hymn for Children at Christmas,' 9337; 'The Value and Power of Music,' 9339; 'Luther's Letter to His Little Hans, Aged Six,' 9340; 'Luther's Table-Talk,' 9341; 'Sayings of Luther,' 9345; biography, 43: 354.
 Luther, his movement intellectually reactionary, 32: 12609-10; a picture in fiction of his youth and first efforts, 44: 146.
Lützow, Karl von, 43: 354.
 Luxury, Voltaire on, 38: 15478; Lucretius on the foolishness of, 23: 9315.
Luzan, Ignacio de, 43: 354.
Luzzatti, Luigi, 43: 354.
Lyall, A. C., Sir, 43: 354.
Lyall, Edna, 43: 354; 'The Autobiography of a Slander,' 44: 255.
 'Lycidas,' by Milton, 25: 10051.
Lycophron, 43: 354; 'Alexandra,' 44: 191.
Lycurgus, 43: 355.
Lydgate, John, 43: 355.
Lyell, Sir Charles, 43: 355.
Lyle, William, 43: 355.
Lylly, John, 43: 355; 'Euphues and the Anatomy of Wit' and 'Euphues and His England,' 44: 40; 'Bird Song from Alexander and Campaspe,' 40: 16362; 'Song of the Fairies,' 40: 16490.
Lyman, Joseph Bardwell, 43: 355.
Lyman, L. E. B., 43: 355.
Lyman, Theodore, 43: 355.
Lynch, James Daniel, 43: 355.
Lyne, J. L., 43: 355.
 Lyric poetry, Greek, its origin, 37: 15163; elegiac and iambic, *id.*
Lysias, 43: 355.
Lytle, William Haines, 43: 355; 'Antony and Cleopatra,' 40: 16576.
Lyte, Henry Francis, 'Abide with Me,' 41: 1648.
Lytton, George, Lord, 'Tell Me, My Heart, if This Be Love,' 40: 16601; 'Dialogues of the Dead,' 45: 370.
Lytton, Edward Bulwer, Lord. See BULWER, 43: 356; 'Kenelm Chillingly, His Adventures and Opinions,' 44: 52.
Lytton, The Earl of ("Owen Meredith"), 23: 9348-9; novels, stories, poems, 9348; 'Lucile,' 9349.
 'Aux Italiens,' 9349; 'Lucile's Letter,' 9352; 'From Prologue to The Wanderer,' 9355; biography, 43: 356.

M

- Maartens, Maarten**, a noted Dutch-English novelist, Wm. Sharp on, 23: 9357-60; Dutch author writing in English, 9357; reissue in Holland, 9358; 'The Sin of Joost Avelingh,' and other novels, 9359.
- 'Joost Surrenders,' 9360; 'The Calm before the Storm,' 9362; 'Knowledge,' 9366; 'Music and Discord,' 9366; 'Guilt,' 9369; 'The Dawn of the Higher Life,' 9370; biography, 43: 356; 'God's Fool,' 44: 302.
- Mabie, Hamilton Wright**, 43: 356; essays on Addison and Abraham Lincoln, 1: 148; 23: 9050.
- Mabillon, Jean**, 43: 356.
- 'Mabinogion, The,' Ernest Rhys on, 23: 9373-6; mediaeval Welsh romances, 9373; typical stories, 9374-5.
- 'The Dream of Rhonabwy,' 9376; 'Lludd and Lleuelys,' 9378; 'Kilhwch and Olwen,' *id.*; 'From Branwen the Daughter of Llyr,' 9379; 'From The Dream of Maxen Wledig,' 9380.
- ('Mabinogion,' 8: 3403, 3441-2.
- Mably, G. B. de**, 43: 356.
- MacAfee, Mrs. N. N.**, 43: 356.
- MacFee, R. B.**, 43: 356.
- McAnally, David Rice**, 43: 356.
- MacArthur, Robert Stuart**, 43: 356.
- Macaulay, Mrs. Catharine**, 43: 357.
- Macaulay, James**, 43: 357.
- Macaulay, Thomas Babington**, eminent English historian, essayist, and poet, John Bach McMaster on, 24: 9381-6; early mental development, 9381; essay on Milton and other essays, 9382; general character of the essays, 9383; his 'Lays'—ballads, 9384; his 'History of England,' 9385.
- 'The Coffee-House,' 9386; 'The Difficulty of Travel in England, 1685,' 9388; 'The Highwayman,' 9395; 'The Delusion of Overrating the Happiness of Our Ancestors,' 9397; 'The Puritan,' 9399; 'Spain under Philip II,' 9402; 'The Character of Charles II. of England,' 9406; 'The Church of Rome,' 9408; 'Loyola and the Jesuits,' 9411; 'The Reign of Terror,' 9415; 'The Trial of Warren Hastings,' 9419; 'Horatius,' 9422; 'The Battle of Ivy,' 9437; biography, 43: 357.
- Macaulay, Gladstone on, 16: 6361-72; Sydney Smith on, 34: 13571; his life and letters, by G. O. Trevelyan, 45: 452; 'Critical and Miscellaneous Essays,' 45: 513.
- 'Macbeth's Witches,' the original story, by Hollinshead, 19: 7446.
- MacCarthy, Denis Florence**, 43: 357.
- McCarthy, Justin**, Irish-English parliamentary leader, 24: 9440-1; politics, history, and fiction, 9440; 'History of Our Own Times' and 'Epoch of Reform,' *id.*; 'Four Georges,' 'Leo XIII,' and 'Modern Leaders,' *id.*; journalist and member of Parliament, 9441; his novels, *id.*
- 'The King is Dead—Long Live the Queen,' 9441; 'A Modern English Statesman,' 9450; biography, 43: 357; 'A History of the Four Georges,' 44: 6; 'The Dictator,' 44: 232.
- McCarthy, Justin Huntley**, 43: 357.
- McCaul, John**, 43: 357.
- MacCauley, Clay**, essay on Japanese Literature, 20: 8145.
- Macchetta, B. R.**, 43: 357.
- McClellan, George Brinton**, 43: 357.
- McClelland, M. G.**, 43: 357.
- McClintock, John**, 43: 357.
- MacColl, Evan**, 43: 358.
- MacColl, Malcolm**, 43: 358.
- McConnell, John Ludlum**, 43: 358.
- McCook, Henry Christopher**, 43: 358.
- McCosh, James**, 43: 358.
- McCrackan, William Denison**, 43: 358.
- McCrae, George Gordon**, 43: 358.
- MacCrie, Thomas**, 43: 358.
- McCulloch, J. R.**, 43: 358.
- M'Culloch, Hugh**, 'Scent o' Pines,' 41: 17004.
- McCurdy, James Frederick**, 43: 358.
- Macdonald, George**, Scotch-English novelist, 24: 9455; realism of the best in man, 9455; Scotch origin and spirit, 9456; stories for children, *id.*; large number of novels, *id.*
- 'The Flood,' 9456; 'The Hay-Loft,' 9464; biography, 43: 358; 'Donal Grant,' 44: 54; 'Annals of a Quiet Neighborhood,' 44: 274; 'Robert Falconer,' 44: 317.
- Macdonald, William**, 'A Spring Trouble,' 40: 16497.
- MacDonell, Alice C.**, 'The Weaving of the Tartan,' 40: 16428.
- McDowell, Katharine Sherwood**, 43: 358.
- Mace, F. P. L.**, 43: 358; 'A Burmese Parable,' 40: 16457.
- Macé, Jean**, French educator and story-writer, 24: 9473; in Alsace as teacher of natural science, 9473; his story-books of physiology for children, *id.*; 'Home Fairy Tales,' *id.*; educational work in Paris, 9474.
- 'The Necklace of Truth,' 9474; biography, 43: 359.
- Macedo, J. M. de**, 43: 359.
- Macedo, J. A. de**, 43: 359.
- Macfarlane, Charles**, 43: 359.
- 'McFingal,' by John Trumbull, 44: 67.
- McGaffey, Ernest**, 43: 359; 'A Dancer,' 40: 16637.
- MacGahan, Barbara**, 43: 359.
- MacGahan, J. A.**, 43: 359.
- McGiffert, Arthur Cushman**, essay on Calvin, 8: 3117.
- MacGillivray, William**, 43: 359; 'The Thrush's Song,' 40: 16521.
- MacGregor, John**, 43: 359.

- Mácha, K. H.**, 43: 359.
McHenry, James, 43: 359.
Machiavelli, Niccolo, famous Italian political and historical writer, Charles P. Neill on, 24: 9479-87; the era of the Renaissance, 9479; services as Secretary to the Ten in Florence, 9480; enforced leisure from public affairs and great literary activity, 9481; his fine comedy of 'Mandragola,' *id.*; lesser prose works, *id.*; 'The Prince' and the 'Discourses on Livy,' 9482; keynote of his political science, 9483; his principles, 9484-5.
 'The Conspiracy against Carlo Galeazzo, Duke of Milan, 1476,' 9488; 'How a Prince ought to Avoid Flatterers,' 9492; 'Exhortation to Lorenzo De' Medici to Deliver Italy from Foreign Domination,' 9493; biography, 43: 359; 'The History of Florence,' 44: 101.
Machiavellism, Villari's interpretation of, 38: 15355.
Mackail, J. W., essays on Catullus and Theocritus, 8: 3359; 37: 14769.
Mackarness, Mrs. M. A., 43: 359.
Mackay, Charles, 43: 359; 'Differences,' 40: 16421; 'Tubal Cain,' 40: 16419.
Mackay, George Eric, 43: 360; 'The Waking of the Lark,' 40: 16516.
Mackay, Minnie, 43: 360.
McKenney, T. L., 43: 360.
Mackenzie, A. S., 43: 360.
Mackenzie, George, Sir, 43: 360.
Mackenzie, Henry, 43: 360; 'A Man of Feeling,' 44: 207.
Mackenzie, Robert Shelton, 43: 360.
Mackey, A. G., 43: 360.
Mackintosh, Sir James, 43: 360.
McKnight, George, 'Though Naught They May to Others Be,' 41: 16899.
McLachlan, Alexander, 43: 360.
MacLaren, Ian. See WATSON, 43: 360; 'Beside the Bonnie Briar Bush' and 'The Days of Auld Lang Syne,' 44: 283.
McLaughlin, Edward Tompkins, 'Studies in Medieval Life and Literature,' 45: 514.
McLean, Sarah Pratt. See GREENE, 43: 360.
McLellan, Isaac, 43: 360.
Macleod, Fiona, 43: 360; 'The Closing Doors,' 40: 16446; 'Lullaby,' 40: 16458; 'The Song of Ethlenn Stuart,' 40: 16593.
Macleod, Norman, Scotch-English divine and editor, 24; 9495-7; a supreme gift of human sympathy, 9495; dominant and striking personality, *id.*; popular writings and first editor of Good Words, *id.*
 'The Home-Coming,' 9497; 'Highland Scenery,' 9500; 'My Little May,' 9501; biography, 43: 361.
McLeod, Xavier Donald, 43: 361.
McMaster, Guy Humphrey, 43: 361; 'Brant to the Indians,' 41: 17019; 'The Northern Lights,' 40: 16537; 'The Old Continentals' (Carmen Bellicosum), 40: 16331.
McMaster, John Bach, American historian, 24: 9503-4; new modern method in history,
- 9503; 'History of the People of the United States,' *id.*; chair of American History in University of Pennsylvania, 9504.
 'Town and Country Life in 1800,' 9504; 'Effects of the Embargo of 1807,' 9513; biography, 43: 361.
 Essays on Freeman and Macaulay, 15: 5977; 24: 9381; 'History of the People of the United States,' 43: 495.
Macneil, Hector, 43: 361.
Macnish, Robert, 43: 361.
McPherson, Edward, 43: 361.
Macpherson, James, 43: 361; 'Fingal,' 45: 377.
Macquoid, Mrs. K. S., 43: 361; 'At the Red Glove,' 44: 278; 'Patty,' 45: 531.
Madach, Emerich, George A. Kohut on, 24: 9515-17; journalist, orator, essayist, and dramatic poet, 9515; 'The Tragedy of Man,' *id.*; its morbid pessimism, 9516; doctrine of eternal hope, 9517.
 'From the Tragedy of Man,' 9517; biography, 43: 361.
Madame Bovary, by Gustave Flaubert, 45: 433.
Madame Chrysanthème, by Pierre Loti, 44: 93.
Madame de Maintenon, by J. Cotter Morris, 44: 307.
Madame Roland, by Ida M. Tarbell, 45: 544.
Madden, Richard Robert, 43: 361.
Madelon, by Miss Wilkins, 39: 15984.
Mademoiselle Ixe, by Lanoe Falconer, 44: 201.
Mademoiselle Mori, by Miss Margaret Roberts, 44: 213.
Madison James, an American statesman and President, 24: 9531-4; his support of Religious Freedom in Virginia, 9531; promotes formation of the Constitution, 9532; journal of the debates kept by him, *id.*; his share of 'The Federalist,' 9533; his position in the first congress, *id.*; Secretary of State, *id.*; President two terms, 9534.
 'From the Federalist,' 9534; 'Interference to Quell Domestic Insurrection,' 9539; biography, 43: 361; Richard Hildreth on, 18: 7379.
Madonna's Child, by Alfred Austin, 45: 509.
Madrigal, A. by John Wilby, 40: 16605.
Madrigal Triste, by John Payne, 40: 16646.
Maerlant, Jakob van, 43: 361.
Maeterlinck, Maurice, a noted Belgian poet, Wm. Sharp on, 24: 9541-6; dramas of the mind rather than the stage, 9541; Flemish origin and characteristics, 9542; his 'Massacre of the Innocents,' *id.*; poems and mystical essays, 9543; imaginative gloom, 9544; the influence of Lerberghe, *id.*; doubtful future, 9546.
 'From the Death of Tintagiles,' 9547; 'The Inner Beauty,' 9552; 'From the Tragical in Daily Life,' 9562; biography, 43: 362.
 'The Blind,' 44: 312; 'The Intruder,' 44: 108; 'The Treasure of the Humble,' 44: 331.

- 'Mæviad, The,' and 'The Baviad,' by William Gifford, 45: 428.
- Maffei, A., C.**, 43: 362.
- Magalhaens, D. J. G. de**, 43: 362.
- Magariños Cervantes, A.**, 43: 362.
- 'Magellan, Ferdinand,' the story of his voyage round the world, by John Fiske, 14: 5781-96.
- Maggi, Carlo Maria**, 43: 362.
- 'Magic Skin, The,' by Honoré de Balzac, 44: 90.
- Magill, Mary Tucker**, 43: 362.
- Maginn, Dr. William**, an Irish scholar, poet, and journalist, 24: 9564-5; Irish contributor to Blackwood's Magazine, 9564; journalistic positions, *id.*; editor of Fraser's Magazine, *id.* 'Saint Patrick,' 9565; 'Song of the Sea,' 9567; biography, 43: 362.
- 'Magnalia Christi Americana,' by Cotton Mather, 45: 432.
- Magnetism, Animal, Dumas, Sr., made use of it, 12: 4962.
- Magnin, Charles**, 43: 362.
- Magoon, Elias Lyman**, 43: 362.
- Magruder, Julia**, 43: 362.
- 'Mahābhārata of Krishna-Dwaipayana-Vyasa, The,' 44: 63.
- Mahaffy, John Pentland**, an Irish-English historical writer on classical themes, 24: 9569-71; his ideal of a historian, 9569; the later Greek or Hellenistic period, 9570; his studies of Greek life, society, and thought, *id.*
- 'Childhood in Ancient Life,' 9571-9; biography, 43: 362; essay on Sophocles, 34: 13647; 'Kant, Immanuel: Critical Philosophy for English Readers,' 44: 330; 'Old Greek Education,' 44: 331; 'Rambles and Studies in Greece,' 45: 425; 'Social Life in Greece from Homer to Menander,' 45: 508.
- Mahan, Alfred Thayer**, a noted American writer on naval history, 24: 9580-1; his 'Influence of Sea Power upon History,' 9580; conditions indicating need of a strong U. S. navy, 9581.
- 'The Importance of Cruisers and of Strong Fleets in War,' 9581; biography, 43: 362; 'Present and Future Sea Power,' 44: 305; 'The Life of Nelson,' 45: 453.
- Mahan, Asa**, 43: 362.
- Mähly, Jakob**, 43: 362.
- 'Mahatma,' an Indian epigram, 41: 16989.
- Mahdi, The, account of his career, by Slatin Pasha, 44: 96.
- Mahomet's Death and Character, by Gibbon, 16: 6308-13.
- Mahomet and his religion, in Stephens's 'Christianity and Islam,' 44: 293.
- 'Maid of Neidpath,' by Sir Walter Scott, 40: 16645.
- 'Maid of Sker, The,' by Richard D. Blackmore, 45: 542.
- 'Maiden and the Lily, The,' by John Fraser, 40: 16495.
- Maïkov, A. N.**, 43: 363.
- Mailáth, J., C.**, 43: 363.
- Maimonides, Moses**, a famous Jewish philosopher and scholar, Rabbi Gottheil on, 24: 9589-94; a second Moses of the Mecca of the West, 9589; from Cordova to Cairo, 9590; three chief works, *id.*; 'The Illumination,' a commentary on the 'Mishnah,' *id.*; 'Thirteen Articles,' 9591; 'Guide of the Perplexed,' *id.*; his theism, 9592; his ethics, 9593; rationalism of his system, *id.*
- 'Extract from Maimonides's Will,' 9594; 'From the Guide of the Perplexed,' 9595; biography, 43: 363.
- Maimonides, why he prepared his Mishnah Torah, 21: 8426.
- Maine, Sir Henry**, an eminent English jurist and writer on law, D. MacG. Means on, 24: 9605-7; brilliant early career, 9605; his 'Ancient Law,' 9606; official position in India, *id.*; at Oxford and at Cambridge,—his other works, *id.*; compared with Montesquieu, 9607. 'The Beginnings of the Modern Laws of Real Property,' 9607; 'Importance of a Knowledge of Roman Law, and the Effect of the Code Napoléon,' 9610; biography, 43: 363.
- 'Lectures on the Early History of Institutions,' 44: 177; 'Early Law and Custom,' 44: 216; his volume on 'Popular Government' reviewed and refuted in an essay by E. L. Godkin, 45: 534.
- Maine de Biran, M. F. P. G.**, 43: 363.
- 'Maine Woods, The,' by Henry D. Thoreau, 44: 211.
- Mair, Charles**, 43: 363.
- Mairet, Jean de**, 43: 363.
- Maistre, J. M. de, Count**, 43: 363.
- Maistre, Xavier de**, a French essayist and novelist, 24: 9617; his 'Journey Round My Room,' and other stories, 9617.
- 'The Traveling-Coat,' 9618; 'A Friend,' 9620; 'The Library,' 9621; biography, 43: 363.
- Maitin, J. A.**, 43: 363.
- 'Majesty,' by Louis Marie Anne Couperus, 44: 248.
- Major, Richard Henry**, 43: 363; 'Prince Henry of Portugal,' 45: 425.
- 'Making of Men, The,' by John White Chadwick, 41: 16766.
- Malabari, B. M.**, 43: 364.
- 'Malade Imaginaire, Le,' by Molière, 44: 308.
- 'Malay Archipelago, The,' by A. R. Wallace, 38: 15518; 45: 425; his account of life in, 15526-30.
- Malay peninsula, travel and adventure in, 44: 73.
- Malcolm, Sir John**, 43: 364.
- Malczewski, Antoni**, 43: 364.
- Malebranche, Nicolas**, 43: 364.
- Maleherbes, C. G. de L. de**, 43: 364.
- Malet, Lucas**, 43: 364; 'Colonel Enderby's Wife,' 44: 232; 'The Carissima,' 44: 151; 'The Wages of Sin,' 45: 481.
- Malherbe, François de**, 43: 364.
- Mallery, Garrick**, 43: 364.
- Mallet, David**, 43: 364.
- Mallian, Julien de**, 43: 364.

- Mallock, William Hurrell**, an English essayist, 24: 9623-6; 'The New Republic,' 9623; 'Is Life Worth Living?' 9624; novels and romances, essays, poems, and translations, 9625.
- 'An Evening's Table-Talk at the Villa,' 9626; biography, 43: 364; 'Social Equality,' 45: 553; 'The New Republic,' 44: 240.
- Malmesbury, William** of, 43: 365.
- Malmström, Bernhard Elis**, 43: 365.
- Malone, Edmund**, 43: 365.
- Malone, John**, essays on Chrysostom, Kempis, The Mexican Nun, O'Mahony, and Shakespeare, 9: 3665; 21: 8529; 25: 9956; 27: 10845; 33: 13174.
- Malone, Walter**, 'November in the South,' 40: 16511.
- Malory, Sir Thomas**, Ernest Rhys on, 24: 9645-8; the 'Morte d'Arthur,' 9645; its first beginnings, 9646; successive developments, *id.*; Malory's use of the materials, 9647.
- 'The Finding of the Sword Excalibur,' 9648; 'The White Hart at the Wedding of King Arthur and Queen Guenever,' 9650; 'The Maid of Astolat,' 9651; 'The Death of Sir Launcelot,' 9653; biography, 43: 365.
- Malot, Hector**, 43: 365.
- Malte-Brun, Conrad**, 43: 365.
- Malthus, Thomas Robert**, 43: 365.
- Mamiani della R., T., Count**, 43: 365.
- 'Mammon,' by Mrs. Catharine Grace Gore, 45: 531.
- 'Man, Essay on,' by Pope, 30: 11717.
- 'Man and Nature,' by George Perkins Marsh, 44: 325.
- 'Man of Feeling, A,' by Henry Mackenzie, 44: 207.
- Man, the natural destiny of, John Fiske on, 44: 10.
- Man; the origin of the human species, Charles Darwin on, II: 4434.
- 'Man *versus* the State,' by Herbert Spencer, 35: 13725.
- 'Man was Made to Mourn,' by Robert Burns, 7: 2851.
- Manatt, J. Irving**, and **Dr. Chrestos Tsountas**, 'The Mycenaean Age,' 44: 189.
- Manchester factory life, England, pictured by Mrs. Gaskell in her 'Mary Barton,' 15: 6205.
- Mandeville, Bernard**, 43: 365.
- Mandeville, Sir John**, a famous English traveler, 24: 9655-8; his book written in French and translated into various tongues, 9655; drawn largely from other works, *id.*; a guide for pilgrims to Jerusalem, 9656.
- 'The Marvelous Riches of Prester John,' 9658; 'From Hebron to Bethlehem,' 9660; biography, 43: 365; his support of the Dead Sea legends in his 'Travels,' 39: 15862.
- Manetho**, 43: 365.
- Mangan, James Clarence**, an Irish poet, 24: 9664; genius, poverty, and wretchedness, 9664; poems and translations, 9665.
- 'The Dawning of the Day,' 9665; 'The Nameless One,' 9666; 'St. Patrick's Hymn before Tarah,' 9668; biography, 43: 365.
- Mankind, the early story of, by E. B. Tylor, 44: 10.
- Manley, Mrs. Mary de la R.**, 43: 366.
- Mann, Cameron**, 'The Longing of Circe,' 40: 16638.
- Mann, Horace**, 43: 366.
- Mann, Mary Tyler**, 43: 366.
- Manning, H. E., Cardinal**, 43: 366.
- Manning, Anne**, 'The Household of Sir Thomas More,' 44: 244.
- 'Manon Lescaut,' by L'Abbé Prévost, 45: 424.
- Manrique, Jorge**, 43: 366.
- Mansel, H. L.**, 43: 366.
- 'Manse, The Old,' from N. Hawthorne's 'Mosses from an Old Manse,' 18: 7087.
- Mansfield, E. D.**, 43: 366.
- Mansilla de G., E.**, 43: 366.
- Mant, Richard**, 43: 366.
- Manu, the Moses of India, his laws, with extracts from seven commentaries, 45: 417.
- Manuel, Don Juan**, 43: 366.
- 'Manuscript, The Lost,' by Gustav Freytag, 45: 551.
- 'Manxman, The,' by Hall Caine, 45: 528.
- Manzano, J. F.**, 43: 366.
- Manzoni, Alessandro**, a famous Italian poet and novelist, M. F. Egan on, 24: 9671-4; the era of 1815, 9671; religious lyrics,—'Sacred Hymns,' 9672; poems, *id.*; tragedies, 9673; ode on Napoleon's death, *id.*; 'The Betrothed,' 9674.
- 'An Unwilling Priest,' 9674; 'A Late Repentance,' 9686; 'An Episode of the Plague in Milan,' 9693; 'Chorus' 9695; 'The Fifth of May,' 9698; biography, 43: 367; 'The Betrothed,' 44: 173.
- Map or Mapes, Walter**, 43: 367.
- Maquet, Auguste**, 43: 367.
- Marana, John Paul**, 'The Turkish Spy,' 45: 498.
- 'Marat, The Death of,' by Esquiroz, 14: 5558.
- 'Marathon, The Battle of,' by Denton J. Snider, 34: 13603.
- 'Marble Faun, The,' by Nathaniel Hawthorne, 44: 289.
- 'Marcella,' by Mrs. Humphry Ward, 44: 145.
- March, A.**, 43: 367.
- 'March,' by Arthur Cleveland Coxe, 41: 16806.
- Marchand, F. G.**, 43: 367.
- 'Marco Bozzaris,' by Fitz-Greene Halleck, 17: 6862.
- Marco Polo**. See **POLO, MARCO**, 43: 367; 'Polo Marco, The Book of,' 44: 165.
- Marcus, A. A.** See **AURELIUS**, 43: 367.
- Marden, O. S.**, 43: 367.
- Maréchal, P. S.**, 43: 367.
- Marek, J. J.**, 43: 367.
- Marenco, Carlo**, 43: 367.
- Marenco, Leopoldo, Count**, 43: 367.

- (Margaret Ogilvy,) by J. M. Barrie, 45: 368.
Margolis, Max, essay on the Talmud, 36: 14453.
Margry, Pierre, 43: 367.
Marguerite of Navarre, 24: 9702-6; her 'Heptameron,' a collection of stories, 9702; sister of the king, Francis I., 9703; her humane influence, *id.*; sorrowful experiences, 9704; second marriage and court of scholars and poets, 9705.
 'A Fragment,' 9706; 'Dixains,' 9707; 'From the Heptameron,' 9708; biography, 43: 367.
Marguerites, Julie de, 43: 368.
Mariager, P., 43: 368.
 'Maria's Way to Perfection,' by Valdés, 37: 15204.
Marie. See MEYN, ANTOINETTE, 43: 368.
Marie de France, 43: 368.
 'Marie,' by Heine, 18: 7203.
Mariette, A. E., 43: 368.
 'Marine, The, A Folk-Song,' 41: 16944.
Marini, G. B., 43: 368.
 'Marius the Epicurean,' by Walter Pater, 45: 432.
Marivaux, P. C. de C. de, 43: 368.
 'Marjorie Daw,' by Thomas Bailey Aldrich, 44: 319.
 'Marjorie Fleming,' by Dr. John Brown, 6: 2439.
Markham, Charles Edwin, 43: 368.
Markham, C. R., 43: 368.
Markoe, Peter, 43: 368.
Mark Twain. See CLEMENS, 43: 368.
 Marlborough, the Duke of, Thackeray on, 36: 14677.
Marlitt, E., 43: 368; 'Gold Elsie,' 45: 347; 'The Old Mamselle's Secret,' 44: 179.
Marlowe, Christopher, a noted English dramatist, 24: 9714-7; personal life and character, 9714; 'Tamburlaine' and 'Dr. Faustus,' 9715; 'Jew of Malta,' and 'Edward II.', 9716.
 'The Passionate Shepherd to His Love,' 9717; 'From Tamburlaine' 9718-20; 'Invocation to Helen,' 9722; 'From Edward the Second,' 9725; 'From the Jew of Malta,' 9727; biography, 43: 368; 'Doctor Faustus,' 44: 39.
Marmette, Joseph, 43: 368.
Marmier, Xavier, 43: 368.
Marmol, José, 43: 369.
Marmontel, Jean François, 43: 369.
 'Marmorne,' novel by P. G. Hamerton, 17: 6878.
 '(Marner,' The Song of, German poem of the 12th century, 38: 15599.
Marnix, Philipp van, 43: 369.
Maro, Publius Virgilius, 'The Aeneid,' 45: 474.
Marot, Adolphe Gaston, 43: 369.
Marot, Clément, an early French poet, 24: 9729-31; character of his poetry, 9729; story of his career, 9730; his 'Epistles,' 9731.
 'Old-Time Love,' 9732; 'Epigram,' *id.*; 'To a Lady Who Wished to Behold Marot,' *id.*; 'The Laugh of Madam D'Albret,' 9733; 'From an "Elegy,"' *id.*; 'The Duchess D'Alençon,' 9734; 'To the Queen of Navarre,' *id.*; 'From a Letter to the King; After Being Robbed,' 9735; 'From a Rhymed Letter to the King,' 9736; biography, 43: 369.
Marquez, J. A., 43: 369.
Marradi, G., 43: 369.
 'Marriage of Loti, The,' by Louis Marie Julien Viaud, 44: 18.
 Marriage, incompatible, what to do with it, in Rod's 'The White Rocks,' 44: 307.
 'Marriage, The Maxims of' in Molière's 'L'Ecole des Femmes,' 45: 557.
 Marriage questions, a study of, by Margaret Deland in 'Philip and His Wife,' 45: 554.
 Marriage, George Sand's experience in, depicted in her early novel 'Indiana,' 45: 407.
 Marriage, views of a leading feature of, in W. E. Norris's 'Matrimony,' 45: 530.
 Marriage, Selden on, 33: 13106.
 Marriage, Jeremy Taylor's liberal view of, 36: 14552.
 Marriage, Swedenborg on, 36: 14238.
 'Marriage Laws of the Germans,' by Tacitus, 36: 14383.
 'Marriage Customs in Many Lands,' by Rev. H. N. Hutchinson, 44: 215.
Marryat, Florence, 43: 369.
Marryat, Frederick, a notable English novelist, 24: 9737-9; lasting popularity of sea-stories, 9737; service in the navy, and experiences of naval combats, *id.*; realism of the stories, 9738; his best-known novels, *id.*; his 'Diary in America,' 9739; stories for children, *id.*
 'Perils of the Sea,' 9740; 'Mrs. Easy Has Her Own Way,' 9747; biography, 43: 369; 'Jacob Faithful,' 44: 264; 'Masterman Ready,' 45: 427; 'Mr. Midshipman Easy,' 44: 264.
 'Marseillaise, The,' by Rouget de Lisle, 40: 16435.
Marsh, Mrs. Anne, 43: 369; 'Emilia Wyndham,' 44: 263.
Marsh, George Perkins, 43: 369; 'Man and Nature,' 44: 325.
Marsh, O. C., 43: 370.
Marshall, John, 43: 370.
Marshall, Nelly Nichol, 43: 370.
Marston, John, 43: 370.
Marston, John Westland, 43: 370.
Marston, Philip Bourke, 43: 370; 'Before and After the Flower-Birth,' 40: 16500; 'The Old Church-Yard of Bonchurch,' 40: 16375.
Martel de Janville, G. de, Countess, 43: 370.
Martial, a famous Latin poet, Caskie Harrison on, 24: 9750-3; his position at Rome, 9750; his delineation of the times, *id.*; personal qualities, 9751; his epigrams, *id.*; compared with Juvenal, 9752.
 'The Unkindest Cut,' 9753; 'Evolution,' 9754; 'Vale of Tears,' *id.*; 'Sic Vos Non Vobis,' *id.*; 'Silence Is Golden,' *id.*; 'So Near and Yet So Far,' *id.*; 'The Least of Evils,' 9755; 'Thou Reason'st Well,' *id.*; 'Never Is, but Always to Be,' *id.*; 'Learning by Doing,' *id.*; 'Tertium Quid,' *id.*; 'Similia Similibus,' 9756; 'Cannibalism,' *id.*; 'Equals Added to'

- Equals,' *id.*; 'The Cook Well Done,' *id.*; 'A Diverting Scrape,' *id.*; 'Diamond Cut Diamond,' 9757; 'The Cobbler's Last,' *id.*; 'But Little Here Below,' *id.*; 'E Pluribus Unus,' *id.*; 'Fine Frenzy,' *id.*; 'Live Without Dining,' 9758; 'The Two Things Needful,' *id.*; biography, 43: 370.
- (Martian, The,) by George Du Maurier, 45: 525.
- Martin, Arthur Patchett**, 43: 370.
- Martin, Bon Louis Henri**, 43: 370; his 'History of France: From the Most Remote Times to 1789,' 44: 85.
- Martin, Edward Sanford**, 43: 371.
- Martin, Theodore, Sir**, 43: 371.
- Martin, W. A. P.**, 43: 371; 'A Cycle of Cathay,' 45: 374.
- 'Martin Chuzzlewit,' by Dickens, 11: 4631.
- Martineau, Harriet**, 43: 371; her novel, 'The Hour and the Man,' 44: 287.
- Martineau, James**, an eminent English Liberal theologian and philosopher, 24: 9759-62; early history, 9759; settlements in Dublin and Liverpool, *id.*; professor Unitarian Divinity School (1840-85), 9760; critical and philosophical views, *id.*; his most important writings, 9760-61; sermons, 9762.
- 'The Transient and the Real in Life,' 9762; biography, 43: 371.
- Matinez de la Rosa, F.**, 43: 371.
- Martyn, Sarah Towne**, 43: 371.
- Martyn, William Carlos**, 43: 371.
- Martyrs, the English story of, by John Foxe, 44: 262.
- Marvel, I^k.** See MITCHELL, 43: 371; 'Reveries of a Bachelor,' 45: 411.
- Marvell, Andrew**, an English poet and satirist, 24: 9770-1; his career in Cromwell's time, 9770; his satiric prose, *id.*; veneration for Cromwell and Milton, 9771.
- 'The Garden,' 9771; 'The Emigrants in Bermudas,' 9773; 'The Mower to the Glow-Worms,' 9774; 'The Mower's Song,' *id.*; 'The Picture of T. C.', 9775; biography, 43: 371; 'To His Coy Mistress,' 40: 16624.
- Marx, Karl**, 43: 371; '(Capital,' 44: 12.
- 'Mary Barton,' by Elizabeth Cleghorn Gaskell, 44: 48.
- 'Mary Hamilton,' 3: 1331.
- 'Mary Queen of Scots,' by James F. Meline, 45: 513.
- Mary Queen of Scots, portrayed in Swinburne's 'Chastelard,' 44: 228.
- 'Mary Tudor,' by Aubrey de Vere, 11: 4609.
- Marzials, Théophile**, 43: 371; 'Twickenham Ferry,' 40: 16356.
- Masalskii, K. P.**, 43: 372.
- Masoch-Sacher, Leopold**, 'Seraph,' 45: 468.
- Mason, C. A.**, 43: 372; 'The Voyage,' 41: 16806.
- Mason, Emma Huntington**, 'Body and Soul,' 41: 16836.
- Mason, William**, 43: 372.
- Maspero, Gaston**, 43: 372; 'Archæology,' 44: 335; 'Egypt and Chaldæa: The Dawn of Civilization,' 45: 343; his studies of mythology and religion in Egypt, 45: 413.
- 'Masques,' Ernest Rhys on, 25: 9777-9; by Samuel Daniel, 9777; by Sir Wm. Davenant, 9778; by Francis Beaumont, 9779.
- Massachusetts, eulogy upon, by Daniel Webster, 38: 15743.
- Massarani, Tullio**, 43: 372.
- Massey, Gerald**, 43: 372; 'Little Willie,' 40: 16464.
- Massillon, Jean Baptiste**, eminent French pulpit orator, J. F. Bingham on, 25: 9780-96; comparison with Bossuet and Bourdaloue, 9780; his style, 9781; his education and early success, 9782; illustrations of his eloquence, 9783; his method of sermonizing, 9784.
- 'Picture of the Death-Bed of a Sinner,' 9784; 'Fasting,' 9785; 'Hypocritical Humility in Charity,' 9787; 'The Blessedness of the Righteous,' 9789; 'One of His Celebrated Pictures of General Society,' 9791; 'Prayer,' 9792; biography, 43: 372.
- Massinger, Philip**, a noted English dramatist, Anna McClure Sholl on, 25: 9797-9; events of his life, 9797; character of his dramas, 9798.
- 'From The Maid of Honour,' 9799; 'From A New Way to Pay Old Debts,' 9801; biography, 43: 372.
- Masson, A. M. B. G.**, 43: 372.
- Masson, David**, 43: 372; 'The Life of John Milton,' 44: 81.
- 'Master Beggars, The,' by L. Cope Cornford, 45: 499.
- 'Master of Ballantrae, The,' by Robert Louis Stevenson, 44: 238.
- 'Master, The,' by I. Zangwill, 44: 318.
- 'Master's Touch, The,' by Horatius Bonar, 41: 16766.
- 'Masterman Ready,' by Captain Marryat, 45: 427.
- 'Mastersingers of Nuremberg, The,' Wagner's most popular work, 38: 15503.
- Masudi or Al-Masudi**, 43: 372.
- 'Materialism and Idealism,' by T. H. Huxley, 19: 7822.
- Mather, Cotton**, 43: 373; 'Magnalia Christi Americana,' 45: 432.
- Mather, Increase**, 43: 373; 'Remarkable Providences,' 44: 244.
- Mathers, Helen Buckingham**. See REEVES, 43: 373.
- Mathews, Cornelius**, 43: 373.
- Mathews, William**, 43: 373.
- Mathieu, A. C. G.**, 43: 373.
- 'Matrimony,' by W. E. Norris, 45: 530.
- Matta, G.**, 43: 373.
- 'Matterhorn, The,' by John Tyndall, 37: 15142-52.
- Matthew Paris**. See PARIS, 43: 373.
- Matthews, (James) Brander**, 43: 373; 'Aspects of Fiction, and Other Ventures in Criticism,' 44: 76; essays on Beaumarchais, Molière,

- and Sheridan, 4: 1657; 26: 10153; 34: 13317; 'His Father's Son,' 44: 153.
- Maturin, Charles Robert**, 43: 373.
- Maturin, Edward**, 43: 373.
- 'Maud,' by Tennyson, a markedly original poem, 36: 14583.
- 'Maud Muller,' by J. G. Whittier, 39: 15921.
- Maudsley, Henry**, 43: 374; 'Body and Mind,' 44: 195.
- Maupassant, Guy de**, a French novelist, Firmin Rozon, 25: 9803-8; a pupil of Flaubert in realism, 9803; ten collections of short stories and tales, 9804; his pessimism, 9805; its principle, 9806; his final insanity, 9808.
- 'The Last Years of Madame Jeanne,' 9809; 'A Normandy Outing: Jean Roland's Love-Making,' 9815; 'The Piece of String,' 9821; biography, 43: 374.
- Maupertuis, serving Frederick II. of Prussia as president of Berlin Academy, is mercilessly ridiculed by Voltaire, 38: 15453.
- 'Maureen's Fairing,' by Jane Barlow, 44: 151.
- Maurice, Frederick Denison**, a noted liberal English divine, 25: 9828-9; his religious liberalism, 9828; at Oxford and in London, 9829; broad social labors 1834-66, *id.*; efforts for women and for workingmen, *id.*
- 'From a Letter to Rev. J. de la Touche,' 9830; 'From a Letter to Rev. Charles Kingsley,' 9832; 'The Subjects and Laws of the Kingdom of Heaven,' *id.*; biography, 43: 374.
- 'Maurice de Guérin,' by Maurice Francis Egan, 41: 16778.
- Maurier, George Du**, 'Peter Ibbetson,' 45: 409; 'Trilby,' 45: 485.
- Maury, Matthew Fontaine**, 43: 374.
- Mauthner, Fritz**, 43: 374.
- Mautner, Eduard**, 43: 374.
- Max O'Rell**. See **BLOUËT, PAUL**, 43: 374.
- 'Maxims,' from the 'Works and Days' of Hesiod, 18: 7331.
- 'Maxims,' by Goethe, 16: 6453.
- 'Maxims from Richter's Works,' 31: 12256.
- 'Maxims and Descriptions,' by Heine, 18: 7200.
- 'Maximina,' by Armando Palacio Valdés, 44: 99.
- Maxwell, H. E., Sir**, 43: 374.
- Maxwell, Mary Elizabeth**. See **BRADDON**, 43: 374.
- Maxwell, William Hamilton**, 43: 374.
- Maxwell, William Stirling, Sir**. See **STIRLING-MAXWELL**, 43: 374.
- Maxwell, Gray**. See **TUTTIETT, MARY G.**, 43: 374.
- May, Caroline**, 43: 374.
- May, Lyoff A.** See **MEI**, 43: 374.
- May, Samuel Joseph**, 43: 374.
- May, Sophie**. See **CLARKE**, 43: 374.
- May, Thomas**, 43: 374.
- May, Thomas Erskine, Sir**, 43: 374; 'Constitutional History of England,' 44: 28; 'Democracy in Europe: A History,' 45: 350.
- Maya land, the lost cities of, 44: 23.
- Mayer, Alfred Marshall**, 43: 375.
- Mayer, Brantz**, 43: 375.
- Mayer, Karl**, 43: 375.
- Mayhew, Henry**, 43: 375.
- Maykov** (born 1821), a Russian lyric poet with an exaggerated interest in Greek and Roman antiquity, 32: 12589.
- Maynard, François**, 43: 375.
- Mayne, Jasper**, 43: 375.
- Mayne, John**, 43: 375.
- Mayo, Mrs. Isabella**, 43: 375.
- Mayo, Robert**, 43: 375.
- Mayo, William Starbuck**, 'The Berber, or, the Mountaineer of the Atlas,' 44: 167; 'Kallolah,' 45: 374.
- Mazade, Charles de**, 43: 375.
- Maze, Hippolyte**, 43: 375.
- Mazères, Édouard**, 43: 375.
- Mazuranic, Ivan**, 43: 376.
- Mazzini, Joseph**, Italian patriot and essayist, Frank Sewall on, 25: 9843-5; ideals drawn from his studies of Dante, 9843; organizing agitation for free popular government, *id.*; his use of the press in England, *id.*; took part in insurrections in 1848 and 1857, 9844; his essays of political reform, *id.*; his fundamental principles, *id.*; his literary writings, 9845.
- 'Faith and the Future,' 9845; 'Thoughts Addressed to the Poets of the Nineteenth Century,' 9848; 'On Carlyle,' 9849; biography, 43: 376.
- Mazzoni, Guido**, 43: 376.
- Mead, Edwin Doak**, 43: 376.
- 'Meadow-Larks,' by Ina D. Coolbrith, 40: 16518.
- 'Meadows, To,' by Robert Herrick, 18: 7314.
- Means, D. MacG.**, essay on Maine, 24: 9605.
- Meason, M. R. L.**, 43: 376.
- 'Mechanism of the Heavens, The,' by Pierre Simon Laplace, 44: 175.
- 'Mediaeval Growth of the Dead Sea Legends,' by Andrew D. White, 39: 15856-66.
- 'Mediaeval Latin Student Songs,' 40: 16478.
- Medici, Lorenzo de'**, 43: 376.
- Medicine, Molière's last work, 'Le Malade Imaginaire,' 44: 308.
- Medicine, the works of Hippocrates, 44: 79; works of Galen, 44: 79.
- Meding, Oskar**, 43: 376.
- Meek, Alexander Beaufort**, 43: 376.
- 'Mehalah,' by Sabine Baring-Gould, 45: 372.
- Mei, L. A.**, 43: 376.
- Meilhac, Henri**, 43: 376.
- Meinhold, Johann Wilhelm**, a German story writer, 25: 9853-5; a witchcraft tale of North Germany in 1630, edited and published in 1843, 9853; wholly an invention, 9854.
- 'The Rescue on the Road to the Stake,' 9855-66; biography, 43: 376.
- Meissner, Alfred**, 43: 376.
- Melancholy, a Study of, in Burton's 'Anatomy,' 45: 359.
- Melanchthon, Philipp**, 43: 377.
- Meleager**, 43: 377.

- Melendez Valdes, Juan, Don,** 43: 377.
- Melgar, Mariano,** 43: 377.
- Meli, G.,** 43: 377.
- Meline, James Florant,** 43: 377; 'Mary Queen of Scots,' 45: 513.
- Mellin, Gustaf Henrik,** 43: 377.
- Melo or Mello, F. M. de,** 43: 377.
- Melville, George John Whyte.** See WHYTE-MELVILLE, 43: 377.
- Melville, Herman,** a noted American writer of travels and adventure, 25: 9867-9; 'Typee,' and other books of South Sea travels, 9867; two notable successes and life-long failure, 9868; the Marquesas Islands, 9869.
- 'A Typee Household,' 9870; 'Fayaway in the Canoe,' 9877; 'The General Character of the Typees,' 9879; 'Taboo,' 9881; biography, 43: 377.
- 'Typee and Omoo,' 45: 488; 'Moby-Dick,' 45: 431.
- 'Member for Paris, The,' by Grenville Murray, 44: 218.
- 'Memoirs of General W. T. Sherman,' 45: 455.
- 'Memorabilia, The,' by Xenophon, 44: 191.
- 'Memory of Ben Jonson, To the,' by John Cleveland, 41: 16776.
- Memory, phenomenal, of the father of Seneca, 33: 13119.
- 'Memory' (Turkish), by Foozooli, 41: 16069.
- 'Men and Letters,' by Horace E. Scudder, 45: 500.
- Menander,** a famous Greek comic poet, W. C. Lawton on, 29: 11397-9; 'Desert a Beggar Born,' 11405; 'Monotony,' 11406; 'The Claims of Long Descent,' *id.*; 'The Poor Relation Goes a-Visiting,' *id.*; 'The Misery of Tyranny,' 11407; 'Knowledge,' *id.*; 'Aphorisms,' *id.*; biography, 43: 377.
- Mencius,** 43: 377.
- Mendelssohn, Moses,** 43: 377.
- Mendelssohn-Bartholdy, Felix,** an eminent German composer, 25: 9886-7; his pursuit of music with splendid system and industry, 9886; career of triumph and later reaction, 9887; his 'Letters,' *id.*
- 'From a Letter to F. Hiller,' 9888; 'From a Letter to Herr Advocat Conrad Schleinitz at Leipzig,' *id.*; '(Hours with Goethe, 1830,' 9889; 'A Coronation in Presburg,' 9891; 'First Impressions of Venice,' 9892; 'In Rome : St. Peter's,' 9894; 'A Sunday in Florida,' 9895; 'A Vaudois Walking Trip : Pauline,' 9896; 'A Criticism,' 9898; biography, 43: 378.
- Mendès, Catulle,** a French poet and novelist, 25: 9900; his short stories and sketches, 9900.
- 'The Foolish Wish,' 9901; 'The Sleeping Beauty,' 9904; 'The Charity of Sympathy,' 9908; 'The Mirror,' *id.*; 'The Man of Letters,' 9912; biography, 43: 378.
- Mendes Leal da Silva, J.,** 43: 378.
- Mendez-Pinto, F.,** 43: 378.
- Mendive, R. M. de,** 43: 378.
- Mendoza, A. H. de,** 43: 378.
- Mendoza, Ilhigo Lopez de.** See SANTILLANA, 43: 378.
- Menendez y Pelayo, M.,** 43: 378.
- Menken, Adah Isaacs,** 43: 378.
- Mennonites, their life depicted in 'The Foe in the Household,' 44: 282.
- 'Mentre Ritorna il Sole,' by Enrico Panzacchi, 41: 17005.
- Menzel, Wolfgang,** 43: 378.
- Mercantile life finely depicted in Freytag's 'Debit and Credit,' 15: 6012.
- Mercator,** 43: 379.
- 'Merchant of Venice,' the most popular of Shakespeare's plays, a drama of his middle period, 45: 384.
- Mercier, (Louis) Sébastien,** 43: 379.
- Meredith, George,** an English novelist, Anna McClure Sholl on, 25: 9915-20; a markedly individual genius, 9915; 'The Ordeal of Richard Feverel,' 9917; 'Diana of the Crossways' and 'The Egoist,' 9918; his ideal of women, 9919; his 'Modern Love,' 9920.
- 'Richard and Lucy : An Idyl,' 9921; 'Richard's Ordeal Is Over,' 9930; 'Aminta Takes a Morning Sea-Swim : A Marine Duet,' 9934; 'From Modern Love,' 9940; 'Evening,' *id.*; biography, 43: 379.
- 'Love in the Valley,' 40: 16609; 'Diana of the Crossways,' 44: 53; 'The Egoist,' 44: 140; 'Beauchamp's Career,' 44: 258; 'Sandra Belloni,' 44: 328; 'Lord Ormont and His Aminta,' 45: 496.
- Meredith, Owen.** See LYTTON, 43: 379.
- Mérimeé, Prosper,** French novelist and essayist, Grace King on, 25: 9941-5; early brilliant success with masterpieces of fiction, 9941; personal history, 9942; visit to Spain and Spanish inspiration, 9943; historical studies, 9944; his connection with the court, *id.*
- 'From Arsène Guillot,' 9946; biography, 43: 379.
- 'Carmen,' 44: 100; 'Colomba,' 44: 174; 'Letters to an Unknown,' 44: 173; 'Loki,' 44: 91.
- Merivale, Charles,** 43: 379; 'A General History of Rome,' 45: 466.
- Merivale, Herman,** 43: 379.
- Merivale, Herman Charles,** 43: 379.
- Meriwether, Mrs. Elizabeth,** 43: 379.
- Meriwether, Lee,** 43: 379.
- Merle, Jean Toussaint,** 43: 379.
- Merle d'Aubigné.** See D'AUBIGNÉ, 43: 379.
- Merlin,** 43: 379; 8: 3437.
- 'Merlin,' by De la Villemarqué, 38: 15378.
- 'Merman, The,' Danish, 41: 16949.
- Merriam, George Spring,** 43: 380; essay on Harriet Beecher Stowe, 35: 14067.
- Merrill, Selah,** 43: 380.
- 'Merry Pranks of Robin Good-Fellow, The,' author unknown, 40: 16486.
- Merry, Robert,** 43: 380.
- 'Merry Wives of Windsor,' a play which Shakespeare is said to have written upon Queen Elizabeth's request to show Falstaff in love, 45: 389.
- Mersliakov, A. T.,** 43: 380.

- Méry, Joseph, 43: 380.
 Mesihli, 43: 380.
Mesonero y Romanos, R. de, 43: 380.
Mesquita, Salvador de, 43: 380.
Messinger, Robert Hinckley, 'Give Me the Old,' 41: 16777.
Metastasio, Pietro, 43: 380; 'Without and Within,' 41: 17003.
Metcalfe, Frederick, 43: 380.
 'Metempsychosis,' by Duffield Osborne, 40: 16606.
 'Methodism in the United States, A History of,' by James M. Buckley, 44: 215.
 Methodism, or Wesleyanism, founded by John and Charles Wesley, 38: 15791; origin of name, *id.*
 'Methods of Social Reform,' by William Stanley Jevons, 44: 325.
Metternich, C. W. N. L., Prince, 43: 380.
 'Metzerott Shoemaker,' by Katherine Pearson Woods, 44: 144.
Mexican Nun, The, a Spanish-Mexican poet, John Malone on, 25: 9956-9; a remarkable surprise in Spain, in 1689, 9956; a girl ambitious of all studies, 9957; her productions during twenty-seven years, 9958.
 'On the Contrarieties of Love,' 9959; 'Learning and Riches,' *id.*; 'Death in Youth,' 9960; 'The Divine Narcissus,' 9961-4; biography, 43: 380.
Mexico:—
 Bandelier's Archaeological explorations in, 42: 40.
 History of ancient inhabitants of, by Clavijero, 22: 8909.
 Diaz del Castillo's Spanish chronicle of the conquest (1632), 11: 4614; 42: 143.
 His description of Cortes in the conquest, 11: 4616.
 Balbuena's poetic description of the city of Mexico in 1604, 42: 38.
 Important works on the geography and history of, by Orozco y Berra, 43: 409.
 Saavedra Guzman's historical poem describing the Aztec court and the conquest of Mexico, 43: 474.
 Ochoa y Acuna's 'Poems of a Mexican,' greatly admired by his countrymen, 43: 407.
 Spanish conquest of, related by Arthur Helps, 44: 165.
 Wallace's historical romance of the conquest of Mexico by the Spaniards, 45: 368.
 Janvier's story of the 'Aztec Treasure House,' 44: 278.
 Lucien Biart's novels describing Mexican and South American nature and customs, 42: 58.
 Lucas Alaman's important services, and 'History of Mexico,' 42: 9.
Meyer, Konrad Ferdinand, notable Swiss-German poet and novelist, 25: 9965-6; a Swiss contributor to German literature, 9965; ballads and poems, 9966; long array of vigorous and brilliant stories, *id.*
 'From The Monk's Wedding,' 9966; biography, 43: 380.
Meyn, Antoinette, 43: 381.
Meynell, Alice, 43: 381; 'An Unmarked Festival,' 40: 16369; 'Renouncement,' 40: 16358; 'San Lorenzo Giustiniani's Mother,' 41: 16875.
Meyr, Melchior, 43: 381.
Mezeray, F. E. de, 43: 381.
 'Micah Clarke,' by A. Conan Doyle, 45: 527.
Michaud, Joseph François, 43: 381.
Michel Angelo, Italian poet and sculptor, 25: 9977-9; his story as painter and poet, 9977; his sonnets, 9978; his women, *id.*; storehouse of material, 9979.
 'A Prayer for Strength,' 9979; 'The Impeachment of Night,' 9980; 'Love, the Life-Giver,' *id.*; 'Irreparable Loss,' 9981; biography, 43: 381; Michelet on, 25: 9990.
Michelet, Jules, a brilliant French historian, Grace King on, 25: 9982-5; his personal life, 9982; his attack upon the church and the Jesuits, 9983; plan of his 'History of France,' 9984; works of prose poetry, *id.*
 'The Death of Jeanne D'Arc,' 9985-90; ('Michel Angelo,' 9990; 'Summary of the Introduction to the Renaissance,' 9993; biography, 43: 381; 'History of France,' 44: 84; 'The Bird,' 44: 157; 'L'Amour,' 44: 253).
 Michelet, A visit to, by the De Goncourts, 16: 6555.
Michiels, Alfred Joseph Xavier, 43: 381.
Mickiewicz, Adam, a celebrated Polish poet, C. H. Genung on, 25: 9995-99; golden age of Polish letters, 9995; Malczewski's superb poem, 9996; influence of Byron and Bürger, *id.*; his 'Crimean Sonnets,' 'Konrad Wallenrod,' and 'Grazyna,' 9997; travels and 'Pan Tadeusz,' 9998.
 'Sonnet,' 9999; 'Father's Return,' 10000; 'Primrose,' 10002; 'New-Year's Wishes,' 10004; 'To M——,' 10005; 'From the Ancestors,' 10006; 'From Faris,' *id.*; biography, 43: 381.
Mickle, William Julius, 43: 381.
 'Middle Ages, The, as a Period of Intellectual Darkness,' by Henry Hallam, 17: 6857.
 Middle Ages, studies of rural life, child life, woman's position, and the feeling for nature, in, 45: 54.
 'Middle Greyness,' by A. J. Dawson, 45: 540.
 'Middlemarch,' by George Eliot, 45: 519.
Middleton, Conyers, 43: 382.
Middleton, Thomas, 43: 382.
 Midlands of England, scenery and life depicted in George Eliot's 'Adam Bede,' 45: 485.
 'Midnight Review, The,' by Joseph Christian Zedlitz, 40: 16572.
 'Midsummer Days and Nights, Ballade of,' by W. E. Henley, 18: 7238.
 'Midsummer Night's Dream,' a Shakespeare comedy of love and marriage, 45: 385.
Miffin, Lloyd, 'The Frontier,' 41: 16827.
Mignet, F. A. M., 43: 382.
 'Mignon's Love and Longing,' by Goethe, 16: 6421-4.
 'Mignon's Song,' by Goethe, 16: 6440.

- Mikhailov, M. L., 43: 382.
- Mikkelsen, M. A., essay on David Hume, 19: 7777.
- Miklosich, Franz von, 43: 382.
- Mikovec, F. B., 43: 382.
- Milá y Fontanals, Manuel, 43: 382.
- Milanés, José Jacinto, 43: 382.
- Milburn, William Henry, 43: 382.
- Milelli, Domenico, 43: 382.
- Miles, George Henry, 43: 382.
- Milicevic, Milan, 43: 382.
- Mill, James, 43: 383.
- Mill, John Stuart, an eminent political, ethical, and socialistic writer, Richard T. Ely on, 25: 10007-14; birth and education, 10007-8; men who influenced him, 10009; his wife, his character, and his great works, 10010; his treatise on logic, 10011; his study of political philosophy—advocacy of equality for women, *id.*; his ‘Utilitarianism,’ 10012; his ‘Political Economy,’ with ‘Social Philosophy,’ 10013; his socialistic tendencies, 10014.
- ‘Of the Stationary State of Wealth and Population,’ 10014; ‘Of Competition,’ 10017; ‘Mill’s Final Views on the Destiny of Society,’ 10020; ‘Justice and Utility,’ 10022; biography, 43: 383; ‘On Liberty,’ 44: 75; ‘The Subjection of Women,’ 45: 463.
- Miller, C. H., 43: 383.
- Miller, Mrs. Emily Huntington, 43: 383.
- Miller, Harriet, 43: 383.
- Miller, Hugh, 43: 383; ‘My Schools and Schoolmasters,’ 45: 453.
- Miller, Joaquin. See MILLER, C. H., Western American poet, 25: 10027-8; Indiana, Oregon, and California life, 10027; ‘Songs of the Sierras,’ and other volumes of poems, *id.*; characteristics of his poetry, 10028.
- ‘From the Ship in the Desert,’ 10028; ‘Kit Carson’s Ride,’ 10032; biography, 43: 383.
- Miller, Johann Martin, 43: 383.
- Miller, Olive Thorne. See MILLER, HARRIET M., 43: 383.
- Miller, O. F., 43: 383.
- Miller, Stephen Franks, 43: 383.
- Miller, Thomas, 43: 383.
- Miller, Walter, essay on Simonides of Ceos, 34: 13402.
- Miller, William, 43: 384.
- Millet, Francis Davis, 43: 384.
- Mills, Abraham, 43: 384.
- Milman, Henry Hart, 43: 384.
- Milne, John, ‘Earthquakes and Other Earth Movements,’ 44: 175.
- Milnes, Richard Monckton. See HOUGHTON, 43: 384; ‘The Brookside,’ 41: 17007.
- Milton, John, one of the greatest of English poets, E. S. Nadal on, 25: 10037-46; early studies, 10037; his ‘Comus’ and other early poems, 10038; tour on the Continent, *id.*; London life and devotion to commonwealth interests, *id.*; his Divorce agitation, 10039; Latin secretary to the Council of State, *id.*; political pamphlets, 10040; his sonnets and ‘Paradise Lost,’ 10041; ‘Paradise Regained,’ 10042; style, Matthew Arnold on, 10043; his use of literature, 10044; his prose, 10045; his last years, 10046.
- ‘On Shakespeare,’ 10047; ‘On his Blindness,’ 10047; ‘To Cyriack Skinner,’ *id.*; ‘On the Late Massacre in Piedmont,’ 10048; ‘The Hymn on the Nativity,’ *id.*; ‘Lycidas,’ 10051; ‘From Comus,’ 10055; ‘L’Allegro,’ 10057; ‘Il Pensero,’ 10060; ‘The Appeal of Satan,’ 10064; ‘Milton on His Blindness,’ 10066; ‘Adam and Eve,’ 10068; ‘Eve Relates Her First Meeting with Adam,’ 10069; ‘Song of the Pair in Paradise,’ 10070; ‘Invocation to the Muse,’ 10072; ‘For the Liberty of Printing,’ 10073; ‘On Errors in Teaching,’ 10074; biography, 43: 384.
- ‘Milton, John, Life of,’ by David Masson, 44: 81.
- Milton, his debt to the Dutch Vondel’s ‘Lucifer,’ 38: 15492.
- Milton, his idea of woman criticized by Mary Wollstonecraft, 39: 16133-4.
- Milton, Dr. Sam. Johnson’s Tory contempt for, 45: 535.
- ‘Milton’s Prayer of Patience,’ by Elizabeth Lloyd Howell, 41: 16895.
- Mimnermus, Greek poet of Smyrna, 37: 15166.
- ‘Mine Own Work,’ by Anne Reeve Aldrich, 40: 16445.
- Mines, John Flavel, 43: 384.
- Minghetti, Marco, 43: 384.
- Mining life and miners, English, a plea for, in ‘Israel Mort, Overman,’ 44: 136.
- Mining life in the West, described in Mary Hallock Foote’s ‘The Led Horse Claim,’ 45: 536.
- ‘Minister’s Vigil, The,’ from N. Hawthorne’s ‘Scarlet Letter,’ 18: 7065.
- ‘Minister’s Wooing, The,’ by Harriet Beecher Stowe, 45: 527.
- Minot, Laurence, 43: 384.
- ‘Minstrel’s Curse, The,’ by Uhland, 37: 15189.
- Minto, William, 43: 384.
- Mira de Mescua, Antonio, 43: 384.
- Mirabeau, famous French orator and statesman, Francis N. Thorpe on, 25: 10077-81; his early development and characteristics, 10077; his publication of reform pamphlets, 10078; visit to Berlin and further pamphlets, *id.*; publishes his work on Germany, *id.*; elected to the States-General, 10079; his refusal in the public session to obey the King’s orders, *id.*; his oratory, 10080; advocacy of constitutional monarchy, *id.*; death and honors, *id.*
- ‘On the Removal of the Troops Around Paris,’ 10081; ‘The Elegy on Franklin,’ 10085; ‘A Letter to the King of Prussia,’ 10086; ‘A Letter to Vitry,’ 10090; ‘From the Letters,’ 10092; ‘From a Letter to Chamfort, 1785,’ 10095; biography, 43: 384.
- ‘Mirabeau,’ by H. E. von Holst, 19: 7497-504.
- Mirandola. See PICO, 43: 385.

- Mirecourt, Eugène de,** 43: 385.
'Mirror, A,' by Susan Marr Spalding, 40: 16355.
'Mirror for Magistrates, The,' 45: 427.
Mishnah, the explanations and expositions of Mosaic scripture which became the law book of Judaism, 24: 9590.
'Miss Brown,' by Violet Paget, 44: 147.
'Miss Flora M'Flimsey,' by William Allen Butler, 41: 16677.
'Miss Ravenel's Conversion,' by J. W. De Forest, 44: 304.
'Missionary Hymn, The,' by R. Heber, 18: 7155.
'Mistletoe Bough, The,' by Thomas Haynes Bayly, 40: 16381.
Mistral, Frédéric, eminent Provençal poet, Harriet W. Preston on, 25: 10097-100; the Provençal country and tradition, 10097; efforts to revive its language and poetry, *id.*, 'Mirèio,' 10098; 'Calendau,' 10099; ('Nerto') and 'The Poem of the Rhône,' *id.*; lexicon of ancient and modern Provençal, 10100.
'The Invocation from Mirèio,' 10100; 'The Tunny Fishing,' 10101; 'The Ballad of Guibour,' 10103; 'The Scaling of Ventour,' 10105; 'The Epilogue from Nerto,' 10107; 'The Aliscamp,' 10108; biography, 43: 385.
Mitchel, Frederick Augustus, 43: 385.
Mitchel, O. M., 43: 385.
Mitchell, Donald G. ("Ik Marvel"), 25: 10110-2; books of sentiment, 10110; 'Reveries of a Bachelor,' 10111; 'Dr. Johns,' *id.*; 'English Lands, Letters, and Kings,' 10112; books upon rural life, *id.*
'Over a Wood Fire,' 10112; biography, 43: 385.
Mitchell, Edwin Knox, essay on Josephus, 21: 8361.
Mitchell, John Ames, 43: 385; 'Amos Judd,' 44: 278.
Mitchell, Langdon Elwyn, 43: 385.
Mitchell, S. Weir, American novelist and poet, 25: 10123-4; medical distinction and literary activity, 10123; earlier books (1880-93), *id.*; 'Hugh Wynne, Free Quaker,' *id.*; 'Collected Poems,' 10124.
(André's) Fate, 10124; 'Lincoln,' 10141; 'Dreamland,' 10141; 'Song,' 10142; biography, 43: 385.
Mitchell, Walter, 43: 385.
Mitford, Mary Russell, English author of stories, plays, and poems, 25: 10143; early experiences, 10143; production of 'Our Village,' 10144; plays, poems, and stories, *id.*
'The Neighborhood,' 10145; biography, 43: 385; 'Our Village,' 43: 368.
Mitford, William, 43: 385.
'Mithridate,' by Racine, 45: 556.
Mivart, St. George, 43: 385.
'Moby-Dick,' by Herman Melville, 45: 431.
'Mo Cáilin Donn,' by George Sigerson, 40: 16453.
'Modern Instance, A,' by William D. Howells, 45: 430.
Modern Psyche, A,' by Eliza Calvert Hall, 40: 16622.
'Modern Régime, The,' by H. A. Taine, 45: 532.
'Modern Romans, The,' by Charles Frederick Johnson, 41: 16788.
'Modeste Mignon,' by Honoré de Balzac, 44: 184.
Moe, J. I., 43: 386.
Moffat, James Clement, 43: 386.
Moffat, Robert, 43: 386.
'Mogul Emperors of Hindustan, The,' by Edward S. Holden, 45: 432.
Mohammed, idea of God got from Aristotle, 1: 18.
Mohammedanism, spiritual religion according to Sūfi Moslem philosophy taught by Rūmī's 'Masnavī,' 32: 12487.
Mohl, Julius von, 43: 386.
Mokry, O., 43: 386.
Molbech, C. K. F., 43: 386.
Molesworth, Mrs. M. L., 43: 386.
Molière, greatest of French dramatic poets, Brander Matthews on, 26: 10153-64; his Jesuit education and law study, 10153; becomes a vagabond comedian, *id.*; twelve years in the provinces, 10154; gets a foothold in Paris, 10155; succeeds in comedy, *id.*; favor of the King, 10156; court relations and marriage, 10157; comedies attacking the prudes and the hypocrites, 10158; hits the abuses of medical practice, 10159; 'The Misanthrope,' *id.*; light comedies and farces, 10160; the last of his great plays, 'Les Femmes Savantes,' 10161; comparison with Shakespeare, 10162; the greatest of comic dramatists, 10163.
'Peace-Making, Reconciliation, and Robbery,' 10164; 'Alceste Accuses Célimène,' 10168; 'A Sincere Critic Seldom Pleases,' 10172; 'Orgon Proposes Marianne's Marriage with Tartuffe,' 10178; 'The Family Censor,' 10182; 'The Hypocrite,' 10184; 'The Fate of Don Juan,' 10192; 'The Sham Marquis and the Affected Ladies,' 10198; biography, 43: 387.
'Les Précieuses Ridicules,' 44: 217; 'Le Malade Imaginaire,' 44: 308; 'L'Avare,' 44: 308; 'L'École des Femmes,' 45: 557; 'Tartuffe,' 45: 526.
Molière could write a play in a fortnight, 34: 13650.
Molina, J. I., 43: 386.
Molinós, Miguel, 43: 386.
'Molinos the Quietist,' by John Bigelow, 44: 330.
Möller, Peter Ludwig, 43: 386.
Möller, Poul Martin, 43: 387.
'Molly Asthore,' by Sir Samuel Ferguson, 40: 16594.
Moltke, Count H. K. B. von, 43: 387.
Mommsen, Theodor, eminent German writer on Roman history, Wm. C. Lawton on, 26: 10206-8; his extreme radical political sympathies, 10206; his popular 'History of Rome,'

- id.*; his 'The Provinces, from Cæsar to Diocletian,' 10207; personal history, 10208.
- 'The Character of Cæsar,' 10208-16; biography, 43: 387.
- 'Monasteries of the Levant, Visits to,' by Hon. Robert Curzon, 45: 467.
- Monboddo, James Burnet, Lord**, 43: 387.
- Money market, its nature explained by W. Bagehot in his 'Lombard Street,' 3: 1206.
- Monier-Williams, Sir Monier**, 43: 387.
- Monkhouse, W. C.**, 43: 387; 'Any Soul to Any Body,' 41: 16835.
- Monnier, Marc**, 43: 387.
- Monod, G. J. J.**, 43: 387.
- Monroe Doctrine, exposition of, by Daniel Webster, 38: 15728.
- Monroe, Harriet**, 43: 387.
- Monroe, James**, 43: 387.
- Monsell, J. S. B.**, 43: 388.
- Montagu, Mrs.**, 43: 388.
- Montagu, Lady Mary Wortley**, English letter-writer, Anna McClure Sholl on, 26: 10217-8; character of her age, 10217; her career and her letters, 10218.
- 'To E. W. Montagu, Esq.' 10219; 'To E. W. Montagu, Esq.' 10222; 'To Mr. Pope,' *id.*; 'To Mrs. S. C.' 10225; 'To the Countess of Mar,' 10226; 'To the Abbé X—,' 10230; 'To the Countess of Bute,' 10232; 'From a Letter to the Countess of Bute,' 10234; 'To the Countess of Bute,' 10235; biography, 43: 388.
- Montague, Charles Howard**, 43: 388.
- Montaigne, Michel Eyquem de**, famous French essayist, Ferdinand Böcher on, 26: 10237-40; personality reflected in his writings, 10237; his use of Plutarch and of Plato, 10238; retirement at thirty-eight from active life to books and self-study, 10239; teaching of his 'Essays,' 10240.
- 'The Author to the Reader,' 10241; 'Of Friendship,' *id.*; 'Of Books,' 10242; 'Of Repentance,' 10247; biography, 43: 388.
- Montalembert, C. F. de T., Comte de**, 43: 388.
- Montalván, J. P. de**, 43: 388.
- Montalvo, G. O. de**, 43: 388.
- Montchrestien, Antoine de**, 43: 388.
- Montégut, Émile**, 43: 388.
- Montemayor, Jorge de**, 43: 388.
- Montépin, Xavier Aymon de**, 43: 389.
- 'Monterey,' by Charles Fenno Hoffman, 40: 16571.
- Montesquieu**, famous French historical scholar and thinker, Francis Newton Thorpe on, 26: 10249-55; his early career and the 'Persian Letters,' 10249; his 'Considerations on the Causes of the Grandeur and Decadence of the Romans,' 10250; his great work, 'The Spirit of Laws,' *id.*; his view of the State as an organism, 10251; stand at the close of the old era, *id.*; recognized by Blackstone, 10252; his 'Spirit of Laws' used by Americans in the periods 1765-76 to justify their demand for political rights, 10252-4; became grafted into American institutions, *id.*; his economic and educational influence, 10254.
- 'On the Power of Punishments,' 10255; 'In What Manner Republics Provide for Their Safety,' 10257; 'Origin of the Right of Slavery Among the Roman Civilians,' 10258; 'On the Spirit of Trade,' 10260; 'On the True Nature of Benevolence,' 10261; 'On Religion,' 10262; 'On Two Causes which Destroyed Rome,' 10264; 'Usbek at Paris, to Ibbet at Smyrna,' 10268; 'Rica at Paris to Ibbet at Smyrna,' 10269; biography, 43: 389.
- 'Considerations on the Greatness and Decay of the Romans,' 44: 101; 'Les Lettres Persanes,' 45: 444; the 'Spirit of Laws,' 45: 501.
- Montgomery, Florence**, 43: 389.
- Montgomery, James**, 43: 389; 'Arnold Winkelried,' 40: 16307.
- Monti, Luigi**, 43: 389.
- Monti, Vincenzo**, 43: 389.
- Montiano y Luyando, Agustín de**, 43: 389.
- Montrésor, F. F.**, 43: 389; 'Into the Highways and Hedges,' 44: 231.
- Moodie, Susanna**, 43: 389.
- 'Moods of the Soul,' by Robert Underwood Johnson, 41: 16746.
- Moody, Dwight Lyman**, 43: 389.
- 'Moon Hoax, The,' by Richard Adams Locke, 44: 35.
- Mooney, James**, 43: 389.
- 'Moonstone, The,' by Wilkie Collins, 44: 52.
- Moore, Mrs. Bloomfield**. See BLOOMFIELD-MOORE, 43: 389.
- Moore, Charles Leonard**, 43: 389.
- Moore, Clement Clarke**, 43: 389; 'The Night Before Christmas,' 40: 16512.
- Moore, Edward**, 43: 390.
- Moore, Frank Frankfort**, 43: 390.
- Moore, George**, 43: 390.
- Moore, George Henry**, 43: 390.
- Moore, Horatio Newton**, 43: 390.
- Moore, Thomas**, Irish poet and song-writer, Thomas Walsh on, 26: 10271-4; popularity based on his songs, 10271; his 'Odes of Anacreon' published, 10272; American tour and 'Epistles, Odes, and Other Poems,' 10273; fortunate marriage and production of over thirty volumes, *id.*; his Lives of Sheridan, Byron, and Fitzgerald, *id.*; final mental eclipse, 10274.
- 'Paradise and the Peri,' 10275; 'Love's Young Dream,' 10287; 'The Time I've Lost in Wooing,' 10288; 'Believe Me, if All Those Endearing Young Charms,' 10289; 'Come, Rest in This Bosom,' *id.*; 'Nora Creina,' 10290; 'Oft, in the Stillly Night,' 10291; 'Oh! Breathe Not His Name,' *id.*; 'Tis the Last Rose of Summer,' 10292; 'The Harp That Once Through Tara's Halls,' *id.*; 'Sound the Loud Timbrel,' 10293; 'Thou Art, O God,' *id.*; 'The Bird Let Loose,' 10294; biography, 43: 390; 'Come, Ye Disconsolate,' 41: 16869.
- Morality and passion, the laws of, masterly treatment of, by Tolstoy, 44: 1.

- Morals, History of, in Europe, W. E. H. Lecky on, 44: 169.
- 'Morals of Lucius Annaeus Seneca, The,' 45: 532.
- 'Moral Tales,' by Miss Edgeworth, 45: 524.
- Moratin, L. F. de**, 43: 390.
- Moratin, N. F. de**, 43: 390.
- Moravian Influence upon John and Charles Wesley, 38: 15792.
- More, Hannah**, 43: 390.
- 'Cœlebs in Search of a Wife,' 44: 45.
- More, Henry**, ('Love and Humility,' 41: 16901.
- More, Paul Elmer**, 43: 390.
- More, Sir Thomas**, eminent English statesman and humanist scholar, Anna McClure Sholl on, 26: 10295-7; his exceptional humanism in mediæval England, 10295; landmarks of his life, 10296; his 'Utopia,' *id.*
- 'A Letter to Lady More,' 10297; 'Life in Utopia,' 10298; 'Slavery and Punishments,' 10302; biography, 43: 390; 'Utopia,' 45: 491.
- More, Sir Thomas, his life and character celebrated, Anne Manning on, 44: 244.
- More, Sir Thomas, as one of 'The Oxford Reformers,' Frederic Seehoim on, 45: 454.
- Moreas, Jean**, 43: 390.
- Moreto y Cabanía, A.**, 43: 391.
- Morfond, Henry**, 43: 391.
- Morgan, Forrest**, essay on Bagehot, 3: 1203.
- Morgan, George**, ('John Littlejohn of J.' 44: 287.
- Morgan, Lady**, 43: 391; 'The Wild Irish Girl,' 45: 438.
- Morgan, Lewis Henry**, 43: 391.
- 'Morgesons, The,' by Elizabeth Barstow Stoddard, 45: 430.
- Morgue, the Paris, Welhaven on, 38: 15784-9.
- Morier, James Justinian**, English traveler and novelist, 26: 10304; his two works on Persia — his 'Hajji Baba,' 10304; comparison with the 'Arabian Nights,' 10305.
- 'Hajji as a Quack,' 10305; biography, 43: 391; 'Hajji Baba of Ispahan,' 44: 108.
- Mörike, Eduard**, German poet and novelist, 26: 10318-20; Swabian character, customs, and landscapes represented by him, 10318; his 'Nolten the Painter,' and collected poems, 10319; fairy tales and translations from the Greek, *id.*
- 'My River,' 10320; 'Two Lovers,' 10321; 'An Hour Ere Break of Day,' 10322; biography, 43: 391.
- Morrison, J. A. C.**, 43: 391; 'Madame de Maintenon,' 44: 307.
- Morely, Henry**, 43: 391.
- Morley, John**, English statesman and historical writer, 26: 10323; from literature into politics, 10323; political career, *id.*; essays and biographies, 10324.
- 'Rousseau at Montmorency,' 10325; 'Condorcet,' 10330; 'The Church and the Encyclopædia,' 10336; biography, 43: 391; 'Diderot and the Encyclopedists,' 44: 80.
- Morley, Margaret Warner**, 43: 392.
- 'Mormon, The Book of,' translated by Joseph Smith, Jr., 44: 11.
- 'Morning Hymn,' by Thomas Ken, 41: 16858.
- 'Morning Song,' by Sir William Davenant, 40: 16518.
- Morocco depicted in 'The Berber,' 44: 167.
- 'Morocco: Its People and Place,' by Edmondo de Amicis, 44: 100.
- Morris, George Pope**, 43: 392; 'Woodman, Spare That Tree,' 40: 16415.
- Morris, George Sylvester**, 43: 392.
- Morris, Gouverneur**, 43: 392.
- 'Morris, Gouverneur, Life of' (1888), by T. Roosevelt, 31: 12385.
- Morris, Harrison Smith**, 43: 392.
- Morris, Lewis, Sir**, 43: 392; 'In Springtide,' 40: 16496; 'The Surface and the Depths,' 40: 16634.
- Morris, William**, English poet and socialist, Wm. Morton Payne on, 26: 10337-42; date of his appearance in the group of Victorian poets, 10337; pioneer in the work done by Swinburne, Rossetti, and himself, 10338; compared with Chaucer, 10338; 'The Life and Death of Jason,' and 'The Earthly Paradise,' 10339; later poems (1872-92), 10339; his epic of 'Sigurd,' and his sagas and romances, 10340; his translations, 10341; the 'Saga Library,' *id.*
- 'Shameful Death,' 10342; 'Hallblithe Dwelleth in the Wood Alone,' 10343; 'Iceland First Seen,' 10347; 'From The Earthly Paradise,' 10349; 'The Blue Closet,' 10352; 'The Day is Coming,' 10354; 'Khartan Bids Farewell to Gudrun,' 10357; biography, 43: 392; 'The House of the Wolfings,' 44: 227; 'The Earthly Paradise,' 44: 11.
- Morrison, Arthur**, 43: 392; 'A Child of the Jago,' 44: 151.
- Morse, Mrs. C. D.**, 43: 392.
- Morse, Edward Sylvester**, 43: 392.
- Morse, Edwin W.**, essay on Irving, 20: 7991.
- Morse, James Herbert**, 'The Power of Beauty,' 40: 16636.
- Morse, John Torrey**, 43: 392.
- Morse, Mrs. Lucy**, 43: 392.
- Morse, S. F. B.**, 43: 392.
- 'Mortal Antipathy, A,' by Oliver Wendell Holmes, 44: 277.
- 'Morte d'Arthur, The,' printed by Caxton before any part of the English Bible, 2: 886.
- Morton, J. M.**, 43: 393.
- Morton, Sarah Wentworth**, 43: 393.
- Morton, Thomas**, 43: 393; 'Speed the Plow,' 45: 486.
- Mosby, John Singleton**, 43: 393.
- Moschus**, a Greek poet, 26: 10360-1; fame of 'The Elegy on Bion,' 10360; modeled on Bion's lament for Adonis, 10361.
- 'The Lamentation for Bion,' 10361; biography, 43: 393.
- 'Moscow, The Retreat from,' by Victor Hugo, 19: 7732.
- Mosen, Julius**, 43: 393.

- Mosenthal, S. H. von**, 43: 393.
Möser, Albert, 43: 393.
Moser, Gustav von, 43: 393.
Möser, Justus, 43: 393.
Mosheim, J. L. von, 43: 393.
 'Mosses from an Old Manse,' by Nathaniel Hawthorne, 44: 277.
Mota-Padilla, M. de la, 43: 393.
 'Mother Goose Melodies,' 44: 36.
 'Mother's Grave, A,' by Uhland, 37: 15196.
 'Mother, Sonnets to His,' by Heine, 18: 7197.
 'Mother to Her Daughter' (Nile song—Arabic), 41: 16988.
Motherwell, William, Scotch poet, 26: 10365; ballads unexcelled for sweetness and pathos, 10365; the taste and critical ability of his prose, *id.*
 'When I Beneath the Cold, Red Earth am Sleeping,' 10366; 'Jeanie Morrison,' 10367; 'My Heid is Like to Rend, Willie,' 10369; 'May Morn Song,' 10371; biography, 43: 393.
 'Moths,' by Louise de la Ramée ('Ouida'), 45: 431.
Motley, John Lothrop, eminent American historical writer, J. Franklin Jameson on, 26: 10373-80; his education at home and abroad, 10374; an unsuccessful novel, *id.*; second novel and historical essays, 10375; his 'Rise of the Dutch Republic,' *id.*; two volumes of 'History of the United Netherlands,' 10377; diplomatic services during the American Civil War, 10378; final two volumes of 'History of the United Netherlands,' *id.*; his 'Life of Barneveld,' 10379.
 'The Abdication of Charles V. of Spain,' 10380; 'The Spanish Armada Approaches England,' 10390; 'The Armada Destroyed,' 10397; 'The Fate of John of Barneveld,' 10400; biography, 43: 393.
 'History of the United Netherlands,' 45: 490; 'The Rise of the Dutch Republic,' 45: 421; 'John of Barneveld,' 45: 338.
Moulton, Louise, 43: 394; 'Come Back Dear Days,' 41: 16817; 'Shall I Look Back?' 41: 16839; 'Help Thou My Unbelief,' 41: 16840.
Moultrie, John, 43: 394.
 'Mountain Boy, The,' by Uhland, 37: 15192.
 'Mountaineer, The,' by 'A. E.' (George William Russell), 40: 16557.
 'Mountaineering in the Sierra Nevada,' by Clarence King, 45: 408.
Mountcastle, Clara H., 43: 394.
Mountford, William, 43: 394.
Mowatt, Mrs. See RITCHIE, 43: 394.
 'Mr. Verdant Green, an Oxford Freshman, The Adventures of,' by 'Cuthbert Bede' (Rev. Edward Bradley), 45: 528.
 'Mrs. Caudle's Curtain Lectures,' by Douglas Jerrold, 45: 536.
 'Mr. Isaacs,' by Marion Crawford, 45: 546.
 'Mr. Midshipman Easy,' by Captain James Marryat, 44: 264.
 'Mr. Poirier's Son-in-Law,' by Émile Augier and Jules Sandeau, 44: 252.
- Mt. Holyoke Seminary**, Miss Wilkins educated at, 39: 15983.
 'Much Ado about Nothing,' a drama in which Shakespeare filled a borrowed skeleton with comic scenes wholly his own, 45: 390.
 'Muckle-Mou'd Meg,' by James Ballantyne, 40: 16429.
Mudford, William, 43: 394.
Mügge, Theodor, 43: 394.
Mühlbach, Luise, 43: 394.
Muhlenberg, William Augustus, 43: 394; 'I Would Not Live Alway,' 41: 16862; 'Fulfillment,' 41: 16852.
Muir, Alan, 'Lady Beauty,' 45: 530.
Muir, John, an American naturalist and explorer, 26: 10405-6; story of his earlier year, 10405; exploration of Alaska and other Pacific West regions, 10406; his 'The Mountains of California,' *id.*
 'A Wind-Storm in the Forests,' 10406-14; biography, 43: 394; essay on Linnaeus, 23: 9077.
Muir, Sir William, 43: 394.
Mulford, Elisha, eminent American thinker and scholar, 26: 10415-6; 'The Nation,' a noble fruit of the Civil War, 10415; 'The Republic of God,' an 'Institute in Theology,' 10416; his character, style, and influence, *id.*
 'The Nation Is a Continuity,' 10417; 'The Nation the Realization of Freedom,' 10418; 'The People and the Land,' 10419; 'The Personality of Man,' 10420; 'The Personality of God,' *id.*; 'The Teleological Argument,' 10421; 'The Scriptures,' 10422; biography, 43: 394.
Mulford, Prentice, 43: 394.
Mulhall, Michael G., 43: 394.
Mullaney, Patrick Francis, 43: 395.
Mullet, Clément, 'Agriculture,' 44: 157.
Müller, Friedrich, 43: 395.
Müller, Friedrich Max, celebrated German-English Sanskrit scholar and comparative philologist, Henry A. Stimson on, 26: 10425-9; his German origin, 10425; finds an English opportunity at Oxford, 10426; his university engagements, *id.*; his 'Rig-Veda' work and 'Sacred Books of the East,' *id.*; his volumes on language, religion, and Religions, *id.*; a leader amongst Orientalists, 10427; marriage and English relationships, 10428; study of religion, *id.*
 'On the Migration of Fables,' 10429-41; biography, 43: 395.
 'Chips from a German Workshop,' 44: 126; 'The Science of Thought,' 45: 494; 'The Sacred Books of the East,' 45: 414.
Müller, Johannes von, 43: 395.
Müller, Karl, 43: 395.
Müller, Karl Otfried, 43: 395.
Müller, Otto, 43: 395.
Müller, Wilhelm, a German lyric poet, 26: 10442-4; effect on him of the German uprising against Napoleon, 10442; his general literary work, 10443; his 'Poems' and 'Songs'

- of the Greeks,' *id.*; Schubert's use of his lyrics, *id.*
- 'From the Pretty Maid of the Mill,' 10444-52; ('Vineta,' 10452; biography, 43: 395.
- Müller, Wilhelm**, 43: 396.
- Müller, Wolfgang**, 43: 396.
- Mulock, Dinah Maria**. See CRAIK, MRS., 43: 396; ('Hannah,' 44: 266.
- 'Mummy, The Romance of the,' by Théophile Gautier, 15: 622.
- Munby, Arthur Joseph**, 43: 396; ('Doris: A Pastoral,' 40: 16666.
- Munch, Andreas**, 43: 396.
- Munch, Peder Andreas**, 43: 396.
- Münch-Bellinghausen, E. F. J. von, Baron**, 43: 396.
- Munchausen, Baron**. See MÜNCHHAUSEN and RASPE, 43: 396.
- Münchhausen, H. K. F. von, Baron**, 43: 396.
- Munday, Anthony**, 43: 396.
- Munday, John William**, 43: 396.
- Mundt, Klara**. See MÜHLBACH, 43: 396.
- Mundt, Theodor**, 43: 396.
- Munger, Theodore, Thornton**, 43: 397; ('Essay on Horace Bushnell,' 7: 2900.
- Munkittrick, Richard Kendall**, 43: 397; ('The Root's Dream,' 40: 16515.
- Munroe, (Charles) Kirk**, 43: 397.
- Murat, N. A.**, 43: 397.
- Muratori, L. A.**, 43: 3.
- Muravieff, Andreï**, 43: 397.
- Murchison, R. I. Sir**, 43: 397.
- 'Murder of the Young Princes,' the original story by Holinshed, 19: 7447.
- Murdoch, William**, 43: 397.
- Mure, William**, 43: 397.
- Murfree, F. N. D.**, 43: 397.
- Murfree, Mary Noailles** ("Charles Egbert Craddock"), American novelist, 26: 10453-5; her 'In the Tennessee Mountains,' 10453; a succession of vigorous and dramatic stories, 10454.
- 'The Dancin' Party at Harrison's Cove,' 10455-72; biography, 43: 397.
- Murger, Henri**, a French poet, 26: 10473-4; conception of vagabond genius, 10473; the 'Bohemians of the Latin Quarter,' *id.*
- 'A Bohemian Evening Party,' 10475; ('The White Violets,' 10480; biography, 43: 397.
- Murner, Thomas**, 43: 397.
- Murphy, Henry Cruse**, 43: 398.
- Murray, David Christie**, 43: 398.
- Murray, Grenville**, 43: 398; ('The Member for Paris,' 44: 218.
- Murray, Hugh**, 43: 398.
- Murray, James A. H.**, 43: 398.
- Murray, John Clark**, 43: 398.
- 'Murray, John, Memoir and Correspondence of,' by Samuel Smiles, 44: 240.
- Murray, John O'Kane**, 43: 398.
- Murray, Lindley**, 43: 398.
- Murray, Nicholas**, 43: 398.
- Murray, William H. H.**, 43: 398.
- Musäus, Johann Karl August**, 43: 398.
- ('Music in Camp,' by John Randolph Thompson, 40: 16567.
- Music, French authors who have abhorred it, 16: 6554.
- Music, Wagner's new departure in, 38: 15500.
- Music, a novel largely devoted to, 'Charles Auchester,' 44: 135.
- Music and German musical life in, 'The First Violin,' 44: 137.
- Music, Luther on the value and power of, 23: 9339.
- Music, much poetry of, in George Sand's 'Consuelo,' 44: 184.
- Music, a fine study of, in Mrs. Spofford's 'The Master Spirit,' 35: 13806.
- Music, a theme which the pen of George Sand never exhausted, 32: 12761.
- Music, 'Song, The Power of,' by Schiller, 33: 12892.
- 'Music as a Means of Culture,' by John S. Dwight, 13: 5085.
- Music, Greek, 37: 15173.
- Music, the use of, in J. H. Shorthouse's novels; in 'John Inglesant' and 'Sir Percival'; in 'The Countess Eve'—built out of music; and in 'The Master of the Violin,' 34: 13364.
- Musick, John Roy**, 43: 399.
- 'Muskettaquid,' by R. W. Emerson, 13: 5459.
- Musset, Alfred de**, noted French poet, Alcée Fortier on, 26: 10487-93; comparison with Hugo and Lamartine, 10487; excesses of his life, and immoral 'Tales of Spain and Italy,' *id.*; dramatic experiments, 10488; his relations with George Sand, *id.*; his 'Confession' and 'Rolla,' 10489; his 'Nights,' 10490; dramas in verse, 10491-2; stories and novelettes, 10493.
- 'The Grisettes,' 10493; ('The False Lover,' 10499; 'Vergiss Mein Nicht,' 10500; 'From To a Comrade,' *id.*; 'From On a Slab of Rose Marble,' 10507; 'From The Wild Mare in the Desert,' 10508; 'To Pépa,' 10509; 'Juana,' *id.*; biography, 43: 399.
- Musset, Alfred de, Sainte-Beuve on, 32: 12666.
- Musset, Alfred de, 'From the Ode to Malibran,' 40: 16387.
- 'Mutable Many, The,' by Robert Barr, 45: 531.
- 'Mutineers of the Bounty, The,' by Lady Belcher, 45: 443.
- Muzzey, Artemas Bowers**, 43: 399.
- 'My Apprenticeship on the Farm,' by Fritz Reuter, 31: 12197.
- 'My Arctic Journal,' by Josephine Diebitsch-Peary, 45: 543.
- 'My Child,' by John Pierpont, 40: 16449.
- 'My Dear and Only Love,' by James Graham, Earl of Montrose, 40: 16395.
- 'My Faith Looks up to Thee,' by Ray Palmer, 41: 16865.
- 'My Heart Leaps up When I Behold,' by Wm. Wordsworth, 39: 16214.

- 'My Heart with Hidden Tears is Swelling,' by Heine, 18: 7194.
- 'My Love in Her Attire doth Show Her Wit,' author unknown, 40: 16628.
- 'My Maryland,' by James R. Randall, 40: 16560.
- 'My Minde to Me a Kingdom Is,' by Sir Edward Dyer, 41: 16828.
- 'My Novel,' by Sir Edward Bulwer-Lytton, 45: 544.
- 'My Official Wife,' by Colonel Richard Henry Savage, 44: 263.
- 'My Schools and Schoolmasters,' by Hugh Miller, 45: 453.
- 'My Shadow,' by Louise Betts Edwards, 41: 16905.
- 'My Studio Neighbors,' by William Hamilton Gibson, 45: 411.
- 'My Study Windows,' by James R. Lowell, 44: 75.
- 'My Thoughts of Ye,' by Victor Hugo, 19: 7730.
- 'Mycenæan Age, The,' by Dr. Chrestos Tsountas and J. Irving Manatt, 44: 189.
- Myers, Ernest James**, 43: 399.
- Myers, Frederic William Henry**, an English critical essayist and poet, 26: 10511-2; his modern and classical essays, 10511; his 'Modern Poets and Cosmic Law,' 'Science and a Future Life,' and other essays, 10512.
- 'The Disenchantment of France,' 10513-21; biography, 43: 399.
- 'Modern and Classical Essays,' 45: 346; essays on Poe and Wordsworth, 29: 11651; 39: 16193.
- Myers, Peter Hamilton**, 43: 399.
- Myers, Philip Van Ness**, 43: 399.
- Myrddin, Wylt**, 43: 399.
- 'Mystery,' by Minot Judson Savage, 41: 16845.
- 'Mystery of Cro-a-tan, The' (A. D. 1587), by Margaret J. Preston, 41: 16961.
- 'Mysteries of Udolpho, The,' by Mrs. Annie Radcliffe, 44: 33.
- Mysticism, a series of essays devoted to, in 'The Treasure of the Humble,' 44: 331.
- Mysticism, Christian, rise of from Platonism, 1: 17.
- Mysticism of Maeterlinck, 24: 9541, 9543.
- Mysticism, an element of the poetry of D. G. Rossetti, 31: 12415.
- Mysticism, the spirit of, dominates 'John Inglesant,' and other novels by J. H. Short-house, 34: 13363-5.
- Myths and Folk-Lore of the Aryan Peoples**, Wm. Sharp and Ernest Rhys on, 26: 10522-30; the Aryan realm of folk-lore tales of many related peoples, 10522; folk-lore works, 10523; origin of myths, 10524; Greek mythology, 10525; fire in mythical rites, 10526; fire feasts, 10527; Vedic deities, 10528; Scandinavian mythology, 10529.
- 'The Kinvad Bridge,' 10531; 'The Bridge of Dread,' *id.*; 'The Legend of Bomere Pool,' 10532; 'The Lake of the Demons,' 10534; 'Fairy Gifts and Their Ill-Luck,' *id.*; 'A Sleeping Army,' 10536; 'The Black Lamb,' *id.*; 'Death-Bed Superstitions,' 10537; 'The Witched Churn,' *id.*; 'The Bad Wife and the Demon,' *id.*; 'Hangman's Rope,' 10539; 'May-Day Song,' *id.*; 'Old English Charms and Folk Customs,' *id.*; 'Bread Charms,' *id.*; 'Knife Charm,' 10540; 'Yule-Log Ceremony,' *id.*; 'The Changeling,' *id.*; 'The Magic Sword,' 10541.
- Myths, their growth illustrated in Dead Sea legends, 39: 15856.
- 'Myths of Greece and Rome,' by H. A. Guerber, 44: 189.
- 'Myths of the New World, The,' by Daniel G. Brinton, 44: 156.

N

- 'Nabob, The,' by Alphonse Daudet, 44: 222.
- Nabuco de Araujo, J. T.**, 43: 400.
- Nack, James**, 43: 400.
- Nadal, E. S.**, 43: 400; 'Impression of London Social Life,' 45: 513; essays on Milton and Stubbs, 25: 10037; 35: 14139.
- Nadaud, Gustave**, 43: 400; 'Carcassonne,' 41: 16730.
- Naden, Constance C. W.**, 43: 400.
- Nævius, Cneius**, 43: 400.
- Naharro, B. de T.**, 43: 400.
- Nairne, Lady (Carolina Oliphant)**, Scotch author of poems and songs, Thomas Davidson on, 27: 10543; her early life, 10543; her later career, 10544; lyrics and songs, 10545.
- 'The Land o' the Leal,' 10545; 'The Hundred Pipers,' 10546; 'Caller Herrin,' 10547; 'The Auld House,' 10548; 'The Laird o' Cockpen,' 10549; 'Wha'll be King but Charlie?' 10551; 'Will Ye no Come Back Again?' 10552; 'Gude-Nicht, and Joy Be wi' Ye a,' 10553; 'Would You be Young Again?' *id.*; biography, 43: 400.
- Najac, É. C. de**, 43: 400.
- Nannarelli, Fabio**, 43: 400.
- Nansen, Fridtjof**, a Norwegian Arctic explorer, 27: 10555-6; his theory of Arctic exploration, 10555; special design of a ship, 10556; successful exploration, *id.*
- 'An Evening's Aurora,' 10556; 'The Polar Night,' 10558; 'The New Year, 1896; Our Daily Life,' *id.*; 'The Journey Southward,' 10561; biography, 43: 400.
- 'Nantucket Shell, With a,' by Charles Henry Webb, 40: 16544.
- Naphegi, Gabor**, 43: 400.

- Napier, Charles James, Sir,** 43: 400.
Napier, Charles John, Sir, 43: 400.
Napier, Henry Edward, 43: 401.
Napier, W. F. P., Sir, 43: 401.
 'Napoleon the First, the History of,' by P. Lanfrey, the ablest and most complete criticism upon Bonaparte and his career, 45: 479.
 Napoleon, Sloane's impartial recent life of, 44: 261; Doyle's study of, in 'The Great Shadow,' 44: 260.
 Napoleon, Manzoni's ode on the death of, 24: 967.
 Napoleon, The Code, Maine on the effect of, 24: 9610.
 Napoleon's career, judicial and philosophic estimate of, by J. R. Seeley, 45: 413.
 'Napoleon,' by Victor Hugo, 19: 7731.
 Napoleon, Madame de Staél on, 35: 13837; persecutions by, 13841.
 Napoleon, his policy in Egypt, Thiers on, 37: 14841.
 Napoleon, Address to Army after the Aboukir Disaster, 37: 14844.
 'Napoleon Bonaparte, Memoirs of,' by Louis Antoine Fauvelet de Bourrienne, 44: 16.
Napoleon III. (Charles Louis Napoleon Bonaparte), 43: 401.
 'Napoleon III., Glimpses of,' by Émile Zola, 39: 16292-6.
 'Narcissus in Camden,' by Helen Gray Cone, 41: 16685.
Nares, Edward, 43: 401.
Naruszewicz, A. S., 43: 401.
Nasby, Petroleum V. See LOCKE, 43: 401.
Nascimento, F. M. do, 43: 401.
Nash, Thomas, 43: 401; ('Farewell, Earth's Bliss,' 41: 16811; ('Spring,' 40: 16525.
Nason, Elias, 43: 401.
Nason, Mrs. Emma, 43: 401.
 'Nathalie,' by Julia Kavanagh, 44: 287.
 'Nathan the Wise,' by Gotthold Ephraim Lessing, 44: 172.
 Nations, the law of, Grotius the founder of, 44: 131.
 'Nativity, The Hymn on the,' by Milton, 25: 10048.
 Nature, Pliny on the works of, 29: 11581.
 Nature, Adam Smith's view of, contradicted by J. S. Mill, 25: 10013.
 'Nature,' Goethe on, 16: 6454.
 Nature, Socrates thought the study of, less important than the study of man, 34: 13628.
 Nature, Esaias Tegnér's love of, 36: 14564.
 'Nature,' by R. W. Emerson, 13: 5438.
 'Nature, Description of,' by John Ruskin, 32: 12549.
 'Nature, The Beauty and Unity of,' by A. von Humboldt, 19: 7770.
 Nature, study for the young of the beauty and charm of, by W. H. Gibson, 44: 71.
 'Natural Selection, Contributions to the Theory of,' by Alfred Russel Wallace, 44: 10.
 'Natural History,' by George Louis le Clerc de Buffon, 44: 73.
 'Natural Law in the Spiritual World,' by Henry Drummond, 12: 4897.
 Natural Religion, Voltaire sets forth, 38: 15450.
 Natural Selection, Charles Darwin's statement of the theory of, 11: 4424-30.
 'Natural Sciences, The Study of,' by A. von Humboldt, 19: 7774.
 Naturalism, Zola adopts the method of, 39: 16285.
Navarrete, M. M. de, 43: 401.
Navarrete, M. F. de, 43: 401.
Navarro, Madame de—Mary (Antoinette Anderson), 43: 401.
Neal, Daniel, 43: 401.
Neal, John, 43: 401.
Neal, Joseph Clay, 43: 401.
Neale, John Mason, 43: 401.
Neander, J. A. W., 43: 402.
 'Nearer Home,' by Phœbe Cary, 41: 16853.
 'Nebuchadnezzar,' by Irwin Russell, 41: 16697.
 Necker, French financier, the praise of, by his daughter, Madame de Staél, 35: 13839.
Neele, Henry, 43: 402.
Negri, Ada, 43: 402.
 Negro life and character depicted in J. C. Harris's 'Uncle Remus,' and later books, 45: 518.
 Negro-dialect stories and sketches, by T. Nelson Page, 28: 10937-9.
Negruzzi, Jakob, 43: 402.
Negruzzi, Konstantin, 43: 402.
 'Neighbor Jackwood,' by J. T. Trowbridge, 45: 373.
 'Neighbors, The,' by Frederika Bremer, 44: 249.
Neill, Charles P., essay on Machiavelli, 24: 9479.
 Nekrassov, a Russian lyric poet marked by extreme bitterness towards the upper classes, 32: 12588.
Nekrassov, N. A., 43: 402.
 'Nell Gwynne's Looking-Glass, To,' by S. Laman Blanchard, 40: 16385.
 'Nelly of the Top-Knots,' by Douglas Hyde, 40: 16363.
Nelson, Henry Loomis, 43: 402.
 'Nelson, The Life of,' by Captain A. T. Mahan, 45: 453.
Nemcová, Bozena, 43: 402.
 'Nemesis of Faith, The,' by James Anthony Froude, 45: 494.
Nepos, Cornelius, 43: 402.
 Nero, Cowardice and death of, Suetonius on, 35: 14205.
 'Nero,' by Ernst Eckstein, 44: 298.
 Nero, his relation to Seneca, 33: 13121.
Néruda, Jan, 43: 402.
Nerval, Gerard de. See GERARD DE NERVAL, 43: 402.
Nettement, Alfred François, 43: 402.
Nevay, John, 43: 402.

- Nevin, William Channing, 43: 402.
- Nevinson, Henry W., 43: 402.
- 'New Birth, The,' by John Wesley, 38: 15794.
- Newbolt, Henry, 'Drake's Drum,' 41: 17025.
- Newcastle, Duchess of. See CAVENDISH, 43: 402.
- Newcomb, Simon, 43: 402.
- New Departure, Edmond Scherer gives up chair of theology at Geneva because he could no longer accept the inspiration of the Bible, 32: 12865.
- New departure in theology in the 18th century, the story of, by Leslie Stephen, 45: 412.
- New departure in religion, conception of, by Carlyle, 45: 403.
- Newell, Robert Henry, 43: 402; 'The Orpheus C. Kerr Papers,' 44: 36.
- New England seaport town scenes and life depicted by Mrs. E. B. Stoddard in three novels of remarkable power, 45: 430, 484, 496.
- 'New England, A Compendious History of,' by the Rev. John Gorham Palfrey, D. D., 44: 195.
- 'New England Primer, The,' 44: 178.
- 'New England Nun, A, and Other Stories,' 39: 15984; example from, 15985-1600.
- New England character, its depiction by Sylvester Judd, Mrs. Stowe, Rose Terry Cooke, Mrs. Slosson, Miss Jewett, and Miss Wilkins, 39: 15983.
- New England character and scenes depicted by Mrs. A. D. T. Whitney in 'Real Folks,' 45: 537.
- New England conscience and religious conviction in the early Puritan days, pictured in Mrs. Stowe's 'The Minister's Wooing,' 45: 527.
- New England Puritan character and life depicted in N. H. Chamberlain's 'Samuel Sewall and the World He Lived in,' 45: 521.
- New England, earliest history treated in Cotton Mather's 'Magnalia,' 45: 432.
- New England life depicted by Miss Jewett, 44: 278.
- New England northern coast life depicted by Miss Jewett, 44: 145.
- New England "Old Town" life at the end of the 18th century, depicted by Harriet Beecher Stowe, 44: 138.
- New England town, story of a small one, by Francis H. Underwood, 44: 73.
- 'New Essays: Observations, Divine and Moral,' by John Robinson, pastor of the Pilgrim Fathers, 44: 127.
- 'New Fiction, The,' by Professor H. D. Traill, 45: 471.
- 'New Germany,' by Andrew D. White, 39: 15853.
- Newhall, Charles Stedman, 43: 402.
- Newman, Francis William, 43: 403.
- Newman, John Henry, an English Catholic scholar and preacher, R. Holt Hutton on, 27: 10597-605; the founder of a literary school, 10597; story of his life, 10598; his change of creed and "Tractarian" leadership, 10599; further change to Catholic faith, 10600; characteristics of his style and power as a preacher, 10601; vivacity of imagination, 10602; raciness of his humor, 10604.
- 'The Transition,' 10605; 'The Locusts,' 10610; 'Callista and Agellius,' 10612; 'Mother and Son,' 10614; 'The Separation of Friends,' 10615; 'The Pillar of the Cloud,' 10616; 'After Death,' id.; 'Angel,' 10618; biography, 43: 402.
- 'Apologia pro Vita Sua,' 44: 80; "no more brain than a rabbit" (T. Carlyle), 8: 3236; 'Callista,' 45: 365; reference to, in Froude's 'Nemesis of Faith,' 45: 494.
- Newman, John Philip, 43: 403.
- New Mexico scenes and life depicted by C. F. Lummis, 45: 462.
- New Orleans, life in, depicted in stories by George W. Cable, 44: 153.
- 'Newport,' by George Parsons Lathrop, 44: 233.
- 'New Republic, The,' by William H. Mallock, 44: 240.
- New Testament, Its Literary Grandeur, Frederick W. Farrar on, 27: 10565-78; its Greek, 10566; its variety, yet unity, 10567-9; the words of Christ, 10569-70; opinions of Reade, Stevenson, and Caine, 10571; agreement of Bible with poets and thinkers, 10571-3; comparisons, 10574; Dante, Milton, Shakespeare, 10575-7; order of books of New Testament, id.
- 'The Sermon on the Mount,' 10578; 'From the Gospel According to St. Mark,' 10584; 'The Good Samaritan,' 10585; 'The Prodigal Son,' id.; 'On the Sabbath,' 10586; 'Discipleship,' 10588; 'The Conversion of Paul,' 10589; 'The Nature of Love,' 10591; 'Immortality,' id.; 'From the Epistle of Jude,' 10593; 'The Vision,' 10594.
- New Testament, earliest comparison of Latin version with the Greek, 44: 193.
- Newton, Sir Isaac, eminent English philosopher,—his life, 27: 10619; his discoveries and works, 10620.
- 'Letter to Francis Astor in 1669,' 10621; 'From Mathematical Principles,' 10623; 43: 403.
- Newton, John, 43: 403.
- Newton, Richard Heber, 43: 403.
- Newton, William Wilberforce, 43: 403.
- New York society, satire on, by G. W. Curtis in 'The Potiphar Papers,' 45: 458.
- Nibelungenlied, The, Charles Harvey Genung on, 27: 10627-35; its rank among the great national epics, 10627; compared with the Iliad, 10628; long period of total neglect, 10629; first complete edition made, 10630; a Nibelungen craze, 10631; the story of the great epic, 10632-3; characters in it, 10633; of purely Germanic origin, 10634.
- 'Fall of the Nibelungers,' 10635; 'Siegfried,' 10637; 'Hagan's Account of Siegfried,' 10638; 'How Siegfried First Saw Kriemhild,' 10639; 'How the Two Queens Reviled One Another,'

- 10642; 'How Siegfried Parted from Kriemhild,' 10646; 'How Siegfried was Slain,' 10647; 'How the Margrave Rudeger Bewailed His Divided Duty,' 10650; 'How Kriemhild Slew Hagan and was Herself Slain,' 10655.
- Nibelungenlied, The, was put into the strophes in which we read it in the 12th century, 38: 15582.
- Nicander, Karl August**, 43: 403.
- Niccolini, G. B.**, 43: 403.
- Nicephorus**, 43: 403.
- Nichol, John**, 43: 403.
- 'Nicholas Nickleby,' by Dickens, 11: 4630.
- Nichols, George Ward**, 43: 403.
- Nichols, John**, 43: 404.
- Nicholson, H. Alleyne**, 'Ancient Life-History of the Earth,' 41: 174.
- Nicholson, William**, 'The Heath-Cock,' 40: 16425.
- 'Nick of the Woods,' by Robert Montgomery Bird, M. D., 44: 146.
- Nicolardot, Louis**, 43: 404.
- Nicolay, John George**, 43: 404.
- Nicole, F. L. E.**, 43: 404.
- Nicole, Pierre**, 43: 404.
- Nicoll, Robert**, 43: 404.
- Nicoll, William Robertson**, 43: 404.
- Niebuhr, Barthold Georg**, an eminent German historical writer, 27: 10657; his new critical method in writing history, 10657; his 'History of Rome,' 10658.
- 'Plan for a Complete History of Rome,' 10659; 'Early Education: Words and Things,' 10661; 'The Importance of the Imagination,' 10663; biography, 43: 404.
- Niemcewicz, Julian Ursin**, 43: 404.
- Nieriker, Mrs. May**, 43: 404.
- Nietzsche, Friedrich Wilhelm**, 43: 404.
- Nietzsche's philosophy, the Italian novelist D'Annunzio appears as a convert to, in his 'The Triumph of Death,' 2: 576.
- Niego, Ippolito**, 43: 404.
- 'Night and Death,' by F. Blanco White, 41: 16847.
- 'Night before Christmas, The,' by Clement Clarke Moore, 40: 16512.
- 'Nightfall,' by William Henry Furness, 41: 16847.
- 'Nightingale, The,' by Richard Barnfield, 40: 16492.
- 'Night is Nearing' (Persian—fifteenth century), by Baba Khodjee, 41: 16983.
- 'Night, Hymn to,' by H. W. Longfellow, 23: 9150.
- 'Night Thoughts on Life, Death, and Immortality,' examples from, 39: 16278-82.
- 'Night Unto Night Showeth Knowledge,' by William Habington, 41: 16879.
- Nihauni, Abdallah**, 'Ghazel and Song,' 41: 16981.
- Nihâvand, battle of (A.D. 651), in which Mohammedan conquest of Persia was made, 14: 5735.
- Nihilism in Russia, Stepnjak on, 44: 323; Far-do-Bazán on, 28: 11038.
- «Nihilist,' term brought into general use by Turgenev's 'Fathers and Sons,' 44: 110.
- Nikitin, Ivan Savich**, 43: 404.
- Niles, John Milton**, 43: 404.
- 'Nile, The Sources of,' by Sir Samuel W. Baker, 3: 1285-7.
- Nile, the sources of, explored by Baker, 44: 245.
- 'Nineteenth Century Lyric, A,' author unknown, 40: 10621.
- 'Nineveh and Its Remains' and 'Monuments of Nineveh,' by Austen Henry Layard, 45: 476.
- 'Nippur; or, Explorations and Adventures on the Euphrates,' by John Punnett Peters, 44: 20.
- 'Ninety-Three,' by Victor Hugo, 44: 89.
- Nisard, J. M. N. D.**, 43: 404.
- Nizāmī**, a Persian poet, A. V. Williams Jackson on, 27: 10665-6; his 'Storehouse of Mysteries,' 10665; his romantic poems, 10665-6; from 'Lailā and Majnūn,' 10666-71; biography, 43: 405.
- Noah, M. M.**, 43: 405.
- Noble, Annette Lucile**, 43: 405.
- Noble, Louis Legrand**, 43: 405.
- Noble, Lucretia Gray**, 43: 405; 'A Reverend Idol,' 44: 231.
- 'Noctes Ambrosiana,' in Blackwood, 1822-35, by John Wilson, 39: 16032-46; 'The Comedy of,' by John Skelton, a much condensed form of the 'Noctes,' 16033.
- Nodier, Charles**, a French poet and story-writer, 27: 10672-4; his early works, 10672; his poems and his stories, 10673.
- 'The Golden Dream,' 10674-84; biography, 43: 405.
- Noel, R. B. W.**, 43: 405; 'The Old,' 41: 16825.
- Noel, Thomas**, 43: 405; 'The Pauper's Drive,' 41: 16765.
- 'Noemi,' by S. Baring-Gould, 44: 233.
- Nogaret, François Félix**, 43: 405.
- 'No More Sea,' by Eliza Scudder, 41: 16855.
- Nomsz, Jan**, 43: 405.
- Nomius Marcellus**, 43: 405.
- 'Non Sine Dolore,' by R. W. Gilder, 16: 6340.
- Nordau, Max Simon**, 43: 405; 'Degeneration,' 44: 2; 'Conventional Lies of Our Civilization,' 44: 262.
- Nordhoff, Charles**, 43: 405.
- Nordmann, J. R.**, 43: 405.
- Noriac, C. A. J. C.**, 43: 405.
- Norman, Henry**, 43: 405.
- Norris, William Edward**, an English novelist, 27: 10685-7; his 'Heaps of Money,' 10685; 'Matrimony,' and other novels, 10686.
- Freddy Croft: and the Lynshire Ball, 10688; 'Mrs. Winnington's Eavesdropping,' 10604; 'An Idyl in Kabylia,' 10699; biography, 43: 405; 'Matrimony,' 45: 530; 'Clarissa Furiosa,' 44: 214.
- Norse folk-tales translated by George Webbe Dasent, 45: 500.

- Norse language substituted for Danish as a literary medium, 15: 6186.
- Norse life depicted in 'Gunnar,' by Boyesen, 44: 226.
- North America, materials for history of, from 1621, in 'The Jesuit Relations,' 45: 476.
- North, Christopher.** See WILSON, JOHN, 43: 406; 'Lights and Shadows of Scottish Life,' 44: 46.
- North, Simeon,** 43: 406.
- 'Northern Lights, The,' by Guy Humphrey McMaster, 40: 16537.
- 'Northwest, Indians of the,' by Theodore Roosevelt, 31: 12385.
- Norton, Andrews,** 'The Dedication of a Church,' 41: 16884.
- Norton, C. E. S.,** 43: 406; 'The King of Denmark's Ride,' 40: 16650.
- Norton, Charles Eliot,** an American scholar and university professor, 27: 10707-10; his Cambridge home, 10707; his rank as a man of culture, 10708; a Dante scholar, *id.*; his art teaching, 10709.
- 'The Building of Orvieto Cathedral,' 10710; 'The Dome of Brunelleschi,' 10716; biography, 43: 406; essays on Clough and Dante, 9: 3821; 11: 4315.
- Norton, Charles Ledyard,** 43: 406.
- Norton, Hon. Mrs.,** 'Old Sir Douglas,' 44: 317.
- Norton, Thomas,** 43: 406.
- 'Norway's Dawn,' a cycle of sonnets forming a single long poem by Welhaven, 38: 15780.
- Norwegian country life depicted in 'Arne,' by Björnson, 44: 168.
- Norwegian family life, a story of, by Jonas Lie, 44: 109; studies of Norwegian types and scenes in Björnson's 'Fisher Maiden,' 44: 109.
- Norwegian character study in Jonas Lie's 'The Pilot and His Wife,' 45: 485.
- 'Not Like Other Girls,' by Rosa Nouchette Carey, 44: 202.
- 'Not My Will, but Thine,' by M. A. L., 41: 16807.
- 'Notre-Dame of Paris,' by Victor Hugo, 44: 163.
- Nott, Eliphilet,** 43: 406.
- Noue, François de la,** 43: 406.
- Novalis,** a German thinker of note, 27: 10724-7; his earlier experiences, 10725; writings representing Romanticism, 10726.
- 'Hymns to the Night,' 10727; biography, 43: 406.
- Novel, Greek romance, by Heliodorus, in the 4th century A. D., the progenitor of our modern, 18: 7221.
- Novel, created in Italian, by Boccaccio, 44: 235.
- Novels, the development of, from Greek beginnings to the present time, in a work by John Dunlop, 45: 346.
- Novel, the novel of character substituted for the romances of chivalry, 22: 8767.
- Novel, made by Freytag a well defined attempt to picture the social conditions of the period. 'Debit and Credit' a notable example, 15: 6012.
- Novel, Verga's idea of, 38: 15298.
- Novel, Fielding's claim to have founded 'a new province of writing,' 14: 5693.
- 'Novel, The: What it Is,' F. Marion Crawford on, 10: 4153.
- Novel, evolution of, in Sainte-Pierre's 'Paul and Virginia,' 32: 12695.
- Novel, the historical, created by Scott, 33: 13002.
- Novel, Goethe's 'Wilhelm Meister,' Kleist's 'Michael Kohlhaas,' and Keller's 'Seldwyla Folk,' bear the palm in German literature, 21: 8518.
- Novel in Germany, Hauff's 'Lichtenstein' (1826) the first distinctively historical novel of importance, 32: 12839; C. F. Meyer attained mastery of form, but Scheffel's 'Ekkehard' the one supreme example, *id.*
- 'November in the South,' by Walter Malone, 40: 16511.
- 'Novum Organum, The,' by Francis Bacon, 45: 447.
- Noyes, John Humphrey,** 43: 406.
- 'Nullification,' John Quincy Adams on, 1: 142.
- Numatianus, Rutilius,** 43: 406.
- Núñez, Rafael,** 43: 406.
- Núñez de Arce, Gaspar,** 43: 406.
- Nye, Edgar Wilson,** 43: 406.

O

- 'Oaten Pipe, The,' by Mary Newmarch Prescott, 40: 16410.
- Ober, F. A.,** 43: 407.
- Oberholzter, Mrs. Sara Louisa,** 43: 407.
- O'Brien, Fitz-James,** an Irish-American poet and story-writer, 27: 10733-4; 'The Diamond Lens,' 10733; his collected works, 10734.
- 'The Great Diamond is Obtained and Used,' 10734; 'The Lost Steamship,' 10742; biography, 43: 407.
- 'O Captain! My Captain!' by Walt Whitman, 39: 15909.
- Occam or Ockham, William,** 43: 407.
- Occleve or Hoccleve, Thomas,** 43: 407.
- 'Oceana; or, England and her Colonies,' by James Anthony Froude, 45: 349.
- 'O Cotton-Tree!' Indian epigram, 41: 16993.
- Ochoa y Acuna, A.,** 43: 407.
- O'Connell, Daniel,** 43: 407.

- O'Connor, William Douglas**, 43: 407.
- O'Conor, J. F. X.**, 43: 407.
- 'Octopus, The Combat with,' by Victor Hugo, 19: 7758-67.
- 'Odd Number, The,' by Jonathan Sturgis, 44: 311.
- 'Odes and Other Poems,' by William Watson, 38: 15706.
- 'Ode to Duty,' by William Wordsworth, 39: 16221-23.
- 'Ode to Malibran, From the,' by Alfred de Musset, 40: 16387.
- 'Ode to the West Wind,' Shelley's most perfect lyric, 34: 13260.
- 'O Destined Land,' from 'My Country,' by G. E. Woodberry, 39: 16147-50.
- O'Donnell, John Francis**, 'A Spinning Song,' 40: 16589.
- 'Œdipus the King,' by Sophocles, 44: 70.
- 'Œdipus at Colonus,' by Sophocles, 44: 70.
- 'Œdipus,' Voltaire's tragedy of, first gave him fame (1718), 38: 15450.
- Oehlenschläger, Adam Gottlob**, Danish poet of great distinction, Wm. Morton Payne on, 27: 10745-52; influences of his earlier period, 10746; his 'Poems' of 1803, and rapidly succeeding works, 10747; four years of travel, and his six greatest works, 10748; forty years of further production and answers to critics, 10749; works and events (1809-29), 10750; and of 1829-49, 10751.
- 'The Dedication of Aladdin,' 10752; ('Song,' 10754; 'From Axel and Valborg,' 10755; 'The Foes,' 10766; 'The Sacrifice,' 10770; ('Song,' 10773; 'Noureddin Reads from an Old Folio,' *id.*; 'Oehlenschläger's Only Hymn,' 10774; biography, 43: 407).
- Öettinger or Öttinger, Eduard Marie**, 43: 407.
- 'Off the Skelligs,' by Jean Ingelow, 44: 140.
- 'Oft, in the Stilly Night,' by T. Moore, 26: 10291.
- Odgen, Eva L.**, 'The Sea,' 41: 16691; 'His Way,' 41: 17008.
- 'Ogier the Dane,' 44: 64.
- 'Oh, Love So Long as Love Thou Canst,' by Freiligrath, 15: 6009.
- 'Oh the Pleasant Days of Old!' by Frances Brown, 41: 17024.
- 'Oh, Time and Change,' by W. E. Henley, 18: 7240.
- 'Oh, Why Should the Spirit of Mortal be Proud?' by William Knox, 40: 16394.
- O'Hara, Theodore**, 'The Bivouac of the Dead,' 40: 16569.
- Ohnet, Georges**, 43: 407; 'The Ironmaster,' 44: 280.
- 'Ojistoh,' by E. Pauline Johnson ('Tekahion-wake'), 41: 16953.
- O'Keefe, John**, 43: 408.
- 'Old Age and Death,' Dr. Samuel Johnson on, 21: 8304.
- 'Old Daniel Gray,' by J. G. Holland, 19: 7455.
- 'Old Arm-Chair, The,' by Eliza Cook, 40: 16416.
- 'Old Assyrian,' by Josef Viktor von Scheffel, 41: 16698.
- 'Old,' by Ralph Hoyt, 41: 16820.
- 'Old Church, The,' by Annie Fellows Johnson, 41: 16885.
- 'Old Churchyard of Bonchurch, The,' by Philip Bourke Marston, 40: 16375.
- 'Old Continentals, The' (Carmen Bellicosum), by Guy Humphrey McMaster, 40: 16331.
- 'Old Curiosity Shop, The,' by Dickens, 11: 4630.
- 'Old Gentleman, The,' by Leigh Hunt, 19: 7800.
- 'Old Grimes,' by Albert Gorton Greene, 41: 16683.
- Oldham, John**, 43: 408.
- 'Old Mamselle's Secret, The,' by 'E. Marlitt,' 44: 170.
- Oldmixon, John**, 43: 408.
- 'Old Oaken Bucket, The,' by Samuel Woodworth, 40: 16414.
- 'Old Oak, The Brave,' by Henry Fothergill Chorley, 40: 16414.
- 'Old Ocean,' by Victor Hugo, 19: 7727.
- 'Old Lady, The,' by Leigh Hunt, 19: 7797.
- 'Old Sir Douglas,' by the Hon. Mrs. Norton, 44: 317.
- 'Old Story of My Farming,' by Fritz Reuter, 44: 158.
- 'Old St. Paul's,' by William Harrison Ainsworth, 44: 33.
- 'Old Tavern, The,' by Charles Godfrey Leland, 40: 16545.
- Old Testament and the Jewish Apocrypha**, Crawford H. Toy on, 27: 10775-818; narrative prose, 10775; examples of style, 10777; Ruth, Jonah, and Esther, 10780; ('The Prophets,' 10782-90; 'Poetry,' 10791-800; Book of Job, 10800; Song of Songs, 10803; Ecclesiastes, 10807; 'Apocalypse (of Daniel), 10808; ('Apocrypha,' 10809; Ecclesiasticus, 10810; Book of Enoch, 10811; Sibylline Oracles, and other apocalypses, 10811; Tobit and Judith, 10812; Maccabees, *id.*; Wisdom of Solomon, 10813).
- 'Old Town Folks,' by Harriet Beecher Stowe, 44: 138.
- 'Old, The,' by Roden Noël, 41: 16825.
- Oldys, William**, 43: 408.
- 'O'Linen Family, The,' by Wilson Flagg, 40: 16519.
- Oliphant, Laurence**, 43: 408.
- Oliphant, Mrs. Margaret**, Scotch-English novelist and biographer, Harriet Preston Waters on, 27: 10819-23; her more than a hundred volumes, 10819; descriptive and dramatic power,—novels of character, 10820; ('Life of Edward Irving,' and 'Life of Montalembert,' 10820-21; other biographies, 10821; her Studies

- of the Unseen, 10822; 'Life of Laurence Oliphant,' 10823.
- 'A Comfort to Her Dear Papa,' 10823; 'The Deliverance,' 10832; 'Teacher and Pupil,' 10842; biography, 43: 408.
- 'Sheridan, Life of,' 45: 354; 'The Life of Laurence Oliphant, and of Alice Oliphant his Wife,' 45: 493; 'Carlingford, The Chronicles of,' 44: 257; 'William Blackwood and His Sons, their Magazine and Friends,' 44: 4.
- 'Oliver Twist,' by Dickens, 11: 4629; 44: 48.
- Olivier, Juste Daniel,** 43: 408.
- Olivier, Émile,** 43: 408.
- Olmedo, José Joaquín,** 43: 408.
- Olmedo of Ecuador, "the American Pindar," author of an epic ode unequaled in Spanish, 22: 8914-5.
- Olmsted, Frederick Law,** 43: 408; 'The Cotton Kingdom,' 44: 245; 'A Journey in the Sea-Board Slave States,' 44: 246.
- Olney, Jesse,** 43: 408.
- Olsson, Olof,** 43: 408.
- O'Mahony, Francis Sylvester** ("Father Prout"), Irish-English editor and poet, John Malone on, 27: 10845-7; the typical Irish parish priest, 10845; one of the "Fraserians," 10846; his 'Sylvester Savonarola' letters from Rome, 10847.
- 'Father Prout,' 10848; 'The Shandon Bells,' 10851; 'Don Ignacio Loyola's Vigil,' 10853; 'Malbrouck,' 10854; 'The Song of the Cosack,' 10855; biography, 43: 409.
- 'On a Quiet Life,' by Avienus, 40: 16351.
- 'On a Siding at a Railway Station,' by J. A. Froude, 15: 6086-6100.
- Omar Khayyám.** See KHAYYÁM, 43: 409.
- Ofña, Pedro de,** 43: 409.
- Ondegardo, Polo,** 43: 409.
- 'One of Cleopatra's Nights,' by Théophile Gautier, 45: 517.
- 'Onesimus: Memoirs of a Disciple of St. Paul,' 45: 552.
- 'One Summer,' by Blanche Willis Howard, 44: 201.
- 'One, Two, Three,' by Charles Godfrey Leland, 40: 16548.
- 'Only a Girl,' by Wilhelmine von Hillern, 45: 347.
- 'On Revisiting the Banks of the Wye,' by Wm. Wordsworth, 39: 16200.
- 'On the Eve,' by Ivan Turgeneff, 44: 223.
- 'On the Heights,' by Berthold Auerbach, 44: 159.
- 'Onward, Christian Soldiers,' by Sabine Baring-Gould, 41: 16882.
- 'Opal, An,' by Ednah Procter Clarke, 40: 16606.
- Opie, Amelia,** 43: 409.
- 'Opinions no Pinions,' by Lamii, 41: 16097.
- Opitz, Martin,** 43: 409; 'The Haste of Love,' 41: 16812.
- Oppert, Julius,** 43: 409.
- Oppian or Oppianus,** 43: 409.
- Optic, Oliver,** 43: 409.
- 'Orara,' by Henry Clarence Kendall, 40: 16541.
- Oratory among the Romans, in Cicero's treatise, 45: 366; eloquence of Patrick Henry, 39: 16095-8.
- 'Orators, Great,' Cicero on the training of, 9: 3696-9.
- Oratorical speaking, its importance in France, 30: 12043.
- Orations in Homer, few loftier or stronger than those in which Achilles justifies his course or Priam pleads for mercy toward Hector dead, 34: 13642.
- 'Oratory, Nature and Art in,' by Quintilian, 30: 11980; luxuriant and florid type in Pliny, 29: 11583; Daniel Webster's, 45: 533; 38: 15725, 15727; his Pilgrim and Bunker Hill orations, 15727.
- 'Order for a Picture, An,' by Alice Cary, 40: 16459.
- O'Reilly, John Boyle,** an Irish-American poet and journalist, Maurice Francis Egan on, 27: 10857; his life and personality, *id.*, the 'Life, Poems, and Speeches of,' *id.*; a Fenian exile from Ireland, 10858; editor of the Boston Pilot, *id.*; a Celtic bard in 'Songs, Legends, and Ballads,' 10859.
- 'Ensign Epps, the Color-Bearer,' 10860; 'The Cry of the Dreamer,' 10861; 'A Dead Man,' 10862; 'My Troubles,' *id.*, 'The Rainbow's Treasure,' 10863; 'Yesterday and To-Morrow,' 10864; 'A White Rose,' *id.*, 'The Infinite,' *id.*; biography, 43: 409.
- O'Reilly, Miles.** See HALFINE, 43: 409.
- O'Rell, Max.** See BLOUËT, PAUL, 43: 409; 'John Bull and His Island,' 44: 246.
- Orgaz, Francisco,** 43: 409.
- 'Orient, My First Day in,' by L. Hearn, 18: 7143.
- Oriental languages, poems from, 41: 16965.
- 'Oriental Religions,' by Samuel Johnson, 44: 187.
- Oriental scenes and character depicted, 44: 167.
- Origen,** 43: 409.
- 'Origin of Species, The,' it's genesis stated by Charles Darwin, 11: 4397-4400.
- Orosius, Paulus,** 43: 409.
- Orozco y Berra, F.,** 43: 409.
- Orozco y Berra, M.,** 43: 409.
- 'Orpheus C. Kerr Papers, The,' by Robert Henry Newell, 44: 36.
- 'Orthodoxy, or the Doxy?' by Lamii, 41: 16097.
- Orton, James,** 43: 410; 'The Andes and the Amazon,' 44: 304.
- Orton, Jason Rockwood,** 43: 410.
- Osborn, Laughton,** 43: 410.
- Osborne, Duffield,** 'Metempsychosis,' 40: 16606.
- Osborne, (Samuel) Duffield,** 43: 410.
- Oscanyan, H.,** 43: 410.
- Osgood, Mrs. Frances Sargent,** 43: 410.
- Osgood, Samuel,** 43: 410.

- O'Shaughnessy, A. W. E.**, 43: 410; 'We Are the Music-Makers,' 41: 16771; 'The Fountain of Tears,' 41: 16803.
- 'Ossian,' Macpherson's rewecaving of ancient Gaelic lore, 38: 15377.
- Ossian and Ossianic Poetry**, William Sharp and Ernest Rhys on, 27: 10865-79; Ossian as Finn, 10865; origin of Celtic epic balladry, 10866; myth mingled with history, 10867; St. Patrick and Ossian, 10868; ode ('To the Blackbird of Derryrcarn'), 10869; ('The Fian Banners'), 10871; customs of Celtic chivalry, 10873; the ('Fairy Host'), 10875; ('Credhe's Lament'), 10876; ('Deirdrē's Lament'), 10877; two Ossianic ballads—('Colna-Dona'), 10879; and ('The Songs of Selma'), 10881; ('The Death-Song of Ossian'), 10884.
- Ossoli, Marchioness d'** (Sarah Margaret Fuller), 43: 410; 'Woman in the Nineteenth Century,' 45: 530.
- Ostroovsky, Alexander N.**, 43: 410.
- Oswald, Felix Leopold**, 43: 410.
- Otero, Rafael**, 43: 410.
- Otfried**, 43: 410.
- 'Other One, The,' by Harry Thurston Peck, 40: 16467.
- Otis, Harrison Gray**, 43: 411.
- Otis, James**, 43: 411.
- Otis, James**. See KALER, 43: 411.
- Otway, Thomas**, 43: 411.
- 'Ought We to Visit Her,' by Annie Edwards, 44: 270.
- Ouida (Louise de la Ramée)**, an English novelist, 27: 10885; characteristics of her fiction, *id.*; her creed embodied in ('Tricotrin'), 10886; her treatment of life, *id.*; her stories of high life, 10887; novels of Italian life, *id.*
- 'The Silk Stockings,' 10888-93; ('How Tricotrin Found Viva'), 10894-905; 'The Steeple-Chase,' 10905; biography, 43: 410; 'Bimbi: Stories for Children,' 44: 179; ('Wanda'), 45: 480.
- 'Our God, Our Help in Ages Past,' by Watts, 38: 15718.
- 'Our Mother,' by Adeline D. T. Whitney, 40: 16412.
- 'Our Mutual Friend,' by Dickens, 11: 4633; 44: 230.
- 'Our New Alaska; or, The Seward Purchase Vindicated,' by Charles Hallock, 45: 375.
- 'Our Old Home,' by Nathaniel Hawthorne, 44: 113.
- 'Our Stewardship,' by John Wesley, 38: 15796-9.
- 'Our Village,' by Mary Russell Mitford, 45: 368.
- 'Out of Doors,' by Ethelwyn Wetherald, 41: 16727.
- 'Out of the Night that Covers Me,' by W. E. Henley, 18: 7240.
- 'Over the River,' by Nancy Woodbury Priest, 40: 16411.
- Overskov, Thomas**, 43: 411.
- Ovid (Publius Ovidius Naso)**, Latin poet, Francis W. Kelsey on, 28: 10915-22; character of his age, 10915; details of his life, 10916; early successes followed by exile from Rome, 10917; three groups of his poems, 10918; the ('Amores') and ('Ars Amatoria'), 10919; ('Fasti') and ('Metamorphoses'), *id.*; his poems of exile, 10920; character of his poetry, *id.*; his influence, 10921.
- 'On the Death of Corinna's Parrot,' 10922; ('From Sappho's Letter to Phaon'), 10923; ('A Soldier's Bride'), 10924; ('The Creation'), 10925; ('Baucis and Philemon'), 10926; ('A Grewsome Lover'), 10931; ('The Sun-God's Palace'), 10934; ('A Transformation'), *id.*; ('Effect of Orpheus's Song in Hades'), 10935; ('The Poet's Fame'), 10936; biography, 43: 411.
- Oviedo y Valdez, G. F. de**, 43: 411.
- Owen, Goronwy**, 43: 411.
- Owen, Robert**, 43: 411.
- Owen, Robert Dale**, 43: 411; his account of a visit to Jeremy Bentham, 4: 1775.
- Oxford, Matthew Arnold on, 2: 864.
- Oxford University, much of the story of, in Jowett's ('Life'), 45: 449.
- Ozanam, A. F.**, 43: 412.
- Ozaneaux, Jean George**, 43: 412.

P

- Paalzov, H. J. W. von**, 43: 412.
- Paban, Adolphe**, 43: 412.
- Pace, Edwin A.**, essay on Aquinas, 2: 613.
- Packard, Alpheus Spring**, 43: 412.
- Packard, F. A.**, 43: 412.
- 'Pack, Clouds, Away,' by Thomas Heywood, 40: 16365.
- Pacuvius, Marcus**, 43: 412.
- Paddock, Mrs. Cornelia**, 43: 412.
- Padilla, Pedro de**, 43: 412.
- 'Paeon, The,' a hymn glorifying Apollo as the giver of health, 37: 15176.
- 'Pagan and Christian Rome,' by Rudolfo Lanciani, 45: 466.
- Page, Thomas Nelson**, an American Southern writer, 28: 10937-9; his Virginia origin, 10937; his negro dialect poems, stories, and sketches, *id.*; the consummate art of his stories, 10938. ('The Burial of the Guns'), 10939; biography, 43: 412; ('Social Life in Old Virginia Before the War'), 45: 508.
- Pages, F. X.**, 43: 412.
- Paget, Francis Edward**, 43: 412.
- Paget, Violet**, 43: 412; ('Miss Brown'), 44: 147.

- Pahlavi, the language and literature of a Middle Persian period (third century, A.D. to about 800 A.D.), 14: 5735.
- Pailleron, Édouard**, a French dramatic writer, 28: 10961-2; his recognition as novelist, poet, and playwright, 10961; two specially fine comedies, 10962.
- ‘Society Where One is Bored,’ 10962; ‘A Scientist Among Ladies,’ 10967; ‘The Story of Grigneux,’ 10971; biography, 43: 413.
- Pain, Marie Joseph**, 43: 413.
- Paine, Robert Treat, Jr.**, 43: 413.
- Paine, Thomas**, an American patriot and free-thinker, 28: 10975-8; a man of pamphlets for the masses, 10975; introduction by Franklin, 10976; success of ‘Common Sense’ and ‘The Crisis,’ *id.*; rewards of service, 10977; fifteen years in England and France, *id.*; outlawed in England for his ‘The Rights of Man,’ 10978; his ‘Age of Reason,’ *id.*
- ‘From the Crisis,’ 10979; ‘The Magazine in America,’ 10984; biography, 43: 413; ‘The Age of Reason,’ 44: 328; ‘The American Crisis,’ 44: 26.
- Painter, William**, 43: 413.
- Palacky, F.**, 43: 413.
- ‘Painter’s Palace of Pleasure,’ 45: 437.
- ‘Painters of All Schools,’ by Charles Blanc, 5: 2051.
- Painting, a valuable treatise on, by Leonardo Da Vinci, 45: 436.
- Painting united, in equal mastery of both, with poetry, in D. G. Rossetti, 31: 12411.
- Painting and engraving, grammar of, by Charles Blanc, 5: 2054.
- ‘Pair of Blue Eyes, A,’ by Thomas Hardy, 17: 6934-5.
- Palaprat, J. S. de B.**, 43: 413.
- Palaearius, Aonius, or Antonio della Paglia**, 43: 413.
- Paley, Frederick Aphor**, 43: 413.
- Paley, William**, 43: 413.
- Palfy, Albert**, 43: 413.
- Palfrey, Francis Winthrop**, 43: 413.
- Palfrey, John Gorham**, an American historian, 28: 10988-9; his conception of the history of New England, 10988; his public activity, educational and political, 10989; his ‘History of New England,’ *id.*
- ‘Salem Witchcraft,’ 10990; biography, 43: 414; ‘A Compendious History of New England,’ 44: 195.
- Palfrey, Sarah Hammond**, 43: 414.
- Palgrave, Francis, Sir**, 43: 414.
- Palgrave, Francis Turner**, 43: 414; ‘A Danish Barrow,’ 41: 16795; ‘The Golden Treasury of Songs and Lyrics,’ 44: 69.
- Palgrave, Reginald F. D., Sir**, 43: 414.
- Palgrave, William Gifford**, an English traveler, 28: 11001-4; a character strangely rich, and early mental distinction, 11001; Jesuit missionary in India for fifteen years, 11002; visit to England and France, *id.*; penetrated Central Arabia in disguise, *id.*; an Abyssinian journey, 11003; his ‘Central Arabia,’ and ‘Hermann Agha,’ *id.*
- ‘The Night Ride in the Desert,’ 11004; ‘The Last Meeting,’ 11009; biography, 43: 414; ‘Hermann Agha,’ 44: 110; ‘Central and Eastern Arabia,’ 44: 111.
- Palissot de Montenoy, C.**, 43: 414.
- Palissy, Bernard**, 43: 414.
- Pallavicino, S. C.**, 43: 414.
- Palleske, Emil**, 43: 414.
- Palma y Romay, R.**, 43: 414.
- Palmeirim, L. A.**, 43: 414.
- ‘Palm and Pine, The,’ by Heinrich Heine, 41: 17006.
- Palmer, A. Smythe**, ‘Babylonian Influence on the Bible and Popular Beliefs,’ 44: 21.
- Palmer, Edward Henry**, 43: 415.
- Palmer, George Herbert**, essay on Empedocles, 14: 5467.
- Palmer, Ray**, 43: 415; ‘My Faith Looks Up to Thee,’ 41: 16865.
- Palmer, John Williamson**, 43: 415; ‘Stonewall Jackson’s Way,’ 40: 16422.
- Palmer, Joseph**, 43: 415.
- Palmer, J. A.**, 43: 415.
- Palmer, Mary**, 43: 415.
- Palmer, William**, 43: 415.
- Palmer, William Pitt**, 43: 415.
- ‘Palmerin de Oliva,’ 45: 435.
- ‘Palmerin of England,’ 45: 435.
- Palmotta, Giunio**, 43: 415.
- Paltock, Robert**, 43: 415.
- Paludan-Müller, Frederik**, a Danish poet, Wm. Morton Payne on, 28: 11017-19; uneventful life—poems, plays and tales, 11017; his poem ‘Adam Homo,’ 11017-8; works of his first period, 11018; series of later works, 11019.
- ‘Hymn to the Sun,’ 11019; ‘Adam and His Mother,’ 11020; biography, 43: 415.
- ‘Pamela, or Virtue Rewarded,’ by Samuel Richardson, 44: 41.
- Panaieff, V. I.**, 43: 415.
- Panard, François**, 43: 415.
- ‘Pandects, The,’ 45: 442.
- ‘Pandora,’ from Hesiod’s ‘Works and Days,’ 18: 7328.
- ‘Panglory’s Wooing Song,’ by Giles Fletcher, 40: 16607.
- Pāṇini**, 43: 415; his famous Vedic and Sanskrit grammar, 20: 7921.
- Panormita**. See BECCADELLI, 43: 415.
- Pansy**. See ALDEN, 43: 415.
- ‘Pantagruel,’ the second part of Rabelais’s great satirical work, 30: 12003.
- Panteniū, T. H.**, 43: 416.
- Panzacchi, Enrico**, ‘Mentre Ritorna il Sole,’ 41: 17005.
- Papacy, claim of ancient grant to, by Constantine, denied validity by Valla, 44: 193.
- Paparrhigopoulos, Constantine**, 43: 416.
- ‘Paper Money Inflation in France,’ by Andrew D. White, 30: 15852.

- Papillon, Marc de,** 43: 416.
 'Paradise and the Peri,' by T. Moore, 26: 10275.
 'Paradise Lost,' Dr. Samuel Johnson on, 21: 8308.
 'Paradise,' by Frederick W. Faber, 41: 16860.
 'Paradyse of Daynty Devises, The,' 45: 441.
Pardo-Bazán, Emilia, a Spanish novelist, 28: 11025-7; extreme example of Zolaism in fiction, 11025; her 'The Swan of Vilamorta,' 11026; other realistic novels and critical essays, *id.*; 'Russia: Its People and Its Literature,' *id.*; 'Life of St. Francis,' 11027.
 'The Reign of Terror,' 11027; 'The Schoolmistress at Home,' 11031; 'Russian Nihilism,' 11038; biography, 43: 416; 'A Christian Woman,' 44: 222.
Pardoe, Julia, 43: 416.
Pardon, George Frederick, 43: 416.
Parini, Giuseppe, an Italian poet and satirist, 28: 11042; his poems and satires, 11042; high moral purpose of satires, 11043.
 'The Toilet of an Exquisite,' 11043; 'The Lady's Lap-Dog,' 11045; 'The Afternoon Call,' 11046; biography, 43: 416.
Paris, G. B. P., 43: 416.
Paris, Matthew, 43: 416.
 'Paris in America,' by Edouard René Lefebvre Laboulaye, 45: 526.
Paris, Philippe, Comte de, 'A History of the Civil War in America,' 44: 25.
 Paris, scenes of, during the years 1625-65, in three of Dumas's novels, 45: 461.
 Paris, the bourgeois life of, pictured (at the time of the Restoration) by Balzac, 45: 347.
 Paris, literary life of, painted in a novel by Anatole France, 44: 92.
Parisius, Ludolf, 43: 416.
Park, Andrew, 43: 416.
Park, John, 43: 416.
Park, Mungo, 43: 416.
Park, Roswell, 43: 417.
Parker, Bessie Chandler, 'How to Love,' 40: 16361.
Parker, Edwin Pond, 43: 417; essay on Bunyan, 7: 2747.
Parker, Gilbert, a Canadian novelist, 28: 11047-9; his historical novels, 'The Trail of the Sword' and 'The Seats of the Mighty,' 11047; 'Pierre and His People,' tales of Hudson's Bay land, 11048; other stories, 11049.
 'The Patrol of the Cypress Hills,' 11049; 'Valmond,' 11065; biography, 43: 417; 'The Seats of the Mighty,' 44: 292; 'When Valmond Came to Pontiac,' 44: 326.
Parker, John Henry, 43: 417.
Parker, Martin, 43: 417; 'Ye Gentlemen of England,' 40: 16430.
Parker, Theodore, a distinguished American preacher and reformer, John White Chadwick on, 28: 11073; inherited qualities, 11073; early mental developments, 11074; his sermon of 'The Transient and the Permanent in Christi-
 anity,' 11075; his Boston ministry (1845-59), *id.*; his heresies, *id.*; his anti-slavery service, 11076.
 'Mistakes about Jesus: His Reception and Influence,' 11077; biography, 43: 417; 'The Almighty Love,' 41: 16867; 'Historic Americans,' 45: 352.
Parkhurst, Charles Henry, 43: 417.
Parkman, Francis, eminent American historical writer, Charles G. D. Roberts on, 28: 11087-91; the full list and dates of his books, 11087; scheme to compare France and England as contestants for world-supremacy, 11088; his student reading, 11089; study of the Indians, 11090; marvels of his great task, *id.*; his style, *id.*
 'Dominique de Gourgues,' 11091; 'Father Brébeuf and His Associates in the Huron Mission,' 11103; 'The Battle of the Plains of Abraham,' 11109; biography, 43: 417; 'France and England in North America, a Series of Historical Narratives,' 44: 83.
Parley, Peter. See GOODRICH, 43: 417.
 Parliament, the Norman, under William the Conqueror, 15: 5995.
 Parliaments, the Disraeli and the Gladstone, graphic story of, 45: 350.
 Parliament of religions, an example set in 1578, by Akbar the Great, Emperor of India, 45: 432.
Parmenides, 28: 11114; fragments of his poem 'On Nature,' 11114; his importance in Greek philosophy before Socrates, *id.*
 'Introduction of the Poem on Nature,' 11115; 'Thought and Existence,' 11116; 'Kosmos,' *id.*; biography, 43: 417.
Parnell, Thomas, 43: 417.
Parny, É. D. D., Viscomte de, 43: 417.
Parodi, D. A., 43: 417.
Parr, Louisa, 'Hero Carthew; or, The Precocities of Pamphillon,' 45: 548.
Parr, Samuel, 43: 417.
Parrot, Henry, 43: 418.
Parsons, Eliza, 43: 418.
Parsons, Mrs. Frances Theodora, 43: 418.
Parsons, George Frederic, 43: 418.
Parsons, Gertrude, 43: 418.
Parsons, Philip, 43: 418.
Parsons, Thomas William, an American poet, 28: 11117; his life labor the translation of Dante's great epic, 11117; his poems as published 1854-93, 11118.
 'Mary Booth,' 11118; 'A Dirge,' 11119; 'Epitaph on a Child,' 11120; 'To Francesca,' *id.*; 'Pilgrim's Isle,' 11121; 'Paradisi Gloria,' *id.*; biography, 43: 418.
Parsons, William, 43: 418.
Parthenius, 43: 418.
 Parthenon, the sculptures of, five essays on, by Waldstein, 45: 466.
 'Parting Lovers, The,' Chinese, 41: 17006.
 'Parting of Godfrid and Olympia,' by Alfred Austin, 40: 16647.
Partington, Mrs. See SHILLABER, 43: 418.

- Parton, James**, an American essayist and historian, 28: 11123-5; his 'Life of Horace Greeley,' 11123; Lives of Aaron Burr, Jefferson, and Jackson, 11124; 'Caricature' (1877) and Life of Voltaire (1881), 11125.
- 'From the Life of Andrew Jackson,' 11125; 'From the Life of Voltaire,' 11129; biography, 43: 418; 'Life of Voltaire,' 45: 521; 'Caricature and Other Comic Art, in All Times and Many Lands,' 44: 122.
- Partridge, William Ordway**, 43: 418.
- Party, the independence of, shown by Walter Bagehot in editing *The Economist*, 3: 1205.
- Parzanese, P.**, 43: 418.
- 'Parzival,' the great work of Wolfram von Eschenbach (A. D. 1170-1220), the finest narrative poem before Dante, and noblest treatment of the Holy Grail theme, 19: 7510.
- Pascal**, celebrated French philosopher, Arthur G. Canfield on, 28: 11143-5; precocious mathematical talent, 11143; Chateaubriand on his career, 11143-4; his 'Provincial Letters,' 11144; his 'Thoughts,' 11145.
- 'From the Thoughts,' 11145; biography, 43: 418.
- 'Pascal's Skepticism,' Cousin on, 10: 4083.
- Pasha, Rudolf C. Slatin**, 'Fire and Sword in the Sudan,' 44: 96.
- Pasqué, Ernst**, 43: 419.
- Pasquier, Étienne**, 43: 419.
- 'Passage, The,' by Uhland, 37: 15193.
- 'Passage' (Arabian—twelfth century), by Ghalib, 41: 16971.
- Passarge, Ludwig**, 43: 419.
- Passerat, Jean**, 43: 419.
- 'Past and Present,' by Thomas Carlyle, 45: 499.
- 'Paston Letters,' by Sir John Ferris, 45: 441.
- 'Pastor Fido, Il,' by Giovanni Battista Guarini, 45: 433.
- Pastorals, invented and perfected by Theocritus, 37: 14771; his 'Thyrsis' the first known pastoral, *id.*
- Pater, Walter**, an English critical essayist, Anna McClure Sholl on, 28: 11157; his unique position as an essayist, 11157; his effort to apply Greek ideals to modern life, 11158; his 'Studies of the Renaissance,' 'Imaginary Portraits,' and 'Marius the Epicurean,' 11159.
- 'White-Nights,' 11161; 'The Classic and the Romantic in Literature,' 11167; biography, 43: 419; 'Marius, the Epicurean,' 45: 433; 'Greek Studies,' 45: 448.
- Paterculus, G. V.**, 43: 419.
- 'Pathos,' Coventry Patmore on, 28: 11192.
- Patmore, Coventry**, an English poet, Maurice Francis Egan on, 28: 11179; psychological character of his poems, 11179; his prose works strongly mystical, *id.*
- 'Wind and Wave,' 11182; 'The Toys,' 11183; 'If I Were Dead,' *id.*; 'To the Body,' 11184; 'Love Serviceable,' 11185; 'Sahara,' 11186; 'Married Life,' 11188; 'The Queen,' 11190; 'Wisdom,' 11191; 'Pathos,' 11192; biography, 43: 419.
- Patmore, Peter George**, 43: 419.
- 'Patrick Henry's First Case,' by William Wirt, 39: 16095-8.
- Patrick, St., 8: 3414, 3427.
- 'Patrins,' by Louise Imogen Guiney, 45: 453.
- 'Patronage,' by Maria Edgeworth, 44: 238.
- Patten, George Washington**, 43: 419.
- Pattison, Mark**, 43: 419.
- Patton, Jacob Harris**, 43: 419.
- Potts, William**, essay on John and Charles Wesley, 38: 15790-4.
- 'Patty,' by Katherine S. Macquoid, 45: 531.
- 'Paul Revere's Ride,' by H. W. Longfellow, 23: 9177.
- Paul, baseless legend of Seneca's correspondence with him, 33: 13122.
- 'Paul Clifford,' by Bulwer-Lytton, 45: 532.
- 'Paul Ferrol,' by Mrs. Caroline Clive, 44: 270.
- Paul, John**. See WEBB, CHARLES HENRY, 43: 419.
- Paulding, James Kirke**, an American novelist, 28: 11105; his share in the production of *Salmagundi*, *id.*; 'John Bull and Brother Jonathan,' *id.*; 'The Dutchman's Fireside,' *id.*; 'Life of George Washington,' 11196; as a poet, *id.*
- 'Pliny the Younger,' 11196; 'A Woman's Privilege: and the Charms of Snuff-Color,' 11200; 'Sybrandt Receives Back His Estate—with an Incumbrance,' 11206; biography, 43: 419.
- Pauli, Reinhold**, 43: 419.
- Paulus, H. E. G.**, 43: 420.
- Paulus, Diaconus**, 43: 420.
- 'Pauper's Drive, The,' by Thomas Noel, 41: 16765.
- Pausanias**, a Greek descriptive writer, B. Perrin on, 28: 11210-5; his interest in special aspects of ancient Greece, 11210; wrote between A. D. 140 and A. D. 180, 11211; a guide to works and words in the Greece of that day—the notable sights, 11212-3; English translations, 11214.
- 'The Acropolis of Athens and Its Temples,' 11215; 'The Temple of Zeus at Olympia,' 11218; biography, 43: 420.
- Payn, James**, 'Lost Sir Massingberd,' 45: 536.
- Pautet, Jules**, 43: 420.
- Pavlov, N. P.**, 43: 420.
- Payn, James**, 43: 420.
- Payne, John**, 43: 420: 'Madrigal Triste,' 40: 16646.
- Payne, John Howard**, 43: 420.
- Payne, William Hudson**, 43: 420.
- Payne, William Morton**, 43: 420; essays on Björnson, Brandes, Ewald, Holberg, Morris, Oehlenschläger, Müller, C. G. Rossetti, Dante Rossetti, Runeberg, Schopenhauer, Swinburne, and Tegnér, 5: 1959; 5: 2299; 14: 5614; 18: 7409; 26: 10337; 27: 10745; 26: 10442; 31: 12397; 31: 12411; 32: 12495; 33: 12923; 36: 14280; 36: 14563.
- Paz Soldan, M. F.**, 43: 420.
- Peabody, Elizabeth Palmer**, 43: 420.

- Peabody, Josephine, 'Royalty,' 41 : 16747.
 'Peace on Earth,' by Edmund Hamilton Sears, 41 : 16861.
 Peace, the true grandeur of nations, Charles Sumner on, 36 : 14223.
Peacock, John Macleay, 43 : 420.
Peacock, Thomas Brower, 43 : 421.
Peacock, Thomas Love, an English novelist and poet, 28 : 11223-6; wide range of his satires, 11223-4; his personal life, 11224; revelations of English life in 1800-50, *id.*
 'From Maid Marian,' 11226; 'A Forest Code,' 11231; 'Chivalry,' 11238; 'Pilgrims from Holy Land,' 11241; 'Storming the Fortress,' 11246; 'Crossing the Ford,' 11250; biography, 43 : 421.
 'Gryll Grange,' 45 : 376; 'Crotchet Castle,' 45 : 376; 'Headlong Hall,' 45 : 375.
Peake, Richard Brinsley, 43 : 421.
Peale, Charles Willson, 43 : 421.
Peale, Rembrandt, 43 : 421.
Peard, Frances Mary, 43 : 421; 'The Rose Garden,' 44 : 141.
 'Pearl,' 44 : 37.
 'Pearl,' author unknown, 41 : 16916.
 'Pearl of Orr's Island, The,' by Harriet Beecher Stowe, 45 : 527.
 Peasant life, its realities in Norway, treated in the novels of Arne Garborg, 15 : 6185.
 Peasant life of the Black Forest, in Auerbach's 'Little Barefoot,' 44 : 158.
Peattie, Mrs. Elia Wilkinson, 43 : 421.
Peck, George Wilbur, 43 : 421.
Peck, Harry Thurston, 43 : 421; 'The Other One,' 40 : 16467; essays on Aesop and Alciphron, I : 200, 275.
Peck, Samuel Minturn, 43 : 421; 'Priscilla,' 40 : 16617; 'Dollie,' 40 : 16356.
Peckham, John, 43 : 421.
Pedersen, Christiern, 43 : 421.
Pedoué, François, 43 : 421.
Peebles, Mrs. Mary Louise, 43 : 421.
Peele, George, an English dramatist, 28 : 11258; his dramas and poems, *id.*; his lyrics, 11259.
 'Old Age,' 11259; 'David and Bethsabe,' 11260; 'From a Farewell to Sir John Norris and Sir Francis Drake,' 11261; biography, 43 : 421; 'Cupid's Curse,' 40 : 16368.
Peet, Stephen Denison, 43 : 422.
 'Peg Woffington,' by Charles Reade, 44 : 50.
Pelabon, Étienne, 43 : 422.
Peladan, Josephin, 43 : 422.
 'Pelham,' by E. Bulwer-Lytton, 44 : 271.
Pellegrin, Simon-Joseph, 43 : 422.
Pelletan, P. C. E., 43 : 422.
Pellew, (William) George, 43 : 422.
Pellico, Silvio, an Italian poet, J. F. Bingham on, 28 : 11263; his family and early life, 11263-4; imprisonment fifteen years, 11265; his story of it, *id.*
 From 'My Imprisonment,' 11266-78; 'Meeting of Francesca and Paolo,' 11279-82; biography, 43 : 422.
Pellissier, C. M. A., 43 : 422.
Pellissier, Georges, 'Literary Movement in France during the Nineteenth Century,' 45 : 378.
Pelloutier, Simon, 43 : 422.
Pels, Andreas, 43 : 422.
Peltier, 'The Acts of the Apostles,' 44 : 295.
Pemberton, Max, 43 : 422.
 'Pembroke,' by Miss Wilkins, 39 : 15984.
 'Pendennis,' by W. M. Thackeray, 45 : 458.
Pendleton, Louis, 43 : 422.
Penn, Granville, 43 : 422.
Penn, John, 43 : 422.
Penn, William, 43 : 423.
Pennell, Mrs. Elizabeth, 43 : 423.
Pennell, H. C., 43 : 423.
Pennell, Joseph, 43 : 423.
Pennie, John Fitzgerald, 43 : 423.
 'Pensees Philosophiques,' by Denis Diderot, 45 : 483.
Pentecost, George Frederick, 43 : 423.
 'People of the United States, A History of the,' by John Bach McMaster, 45 : 495.
 People's Palace of East London, its literary origin, 44 : 274.
 'People's Petition, The,' by Wathen Mark Wilks Call, 41 : 16751.
 'Pepacton,' by John Burroughs, 44 : 211.
 'Pepita,' by Frank Dempster Sherman, 40 : 16617.
 'Pepita Ximenez,' the one really great book of Valera, Spanish novelist, 37 : 15221; 44 : 166.
Pepys, Samuel, a celebrated English diarist, Arthur George Peskett on, 28 : 11283-7; his character, 11283-4; the Library which he collected, 11284-6; his famous Diary, 11286-7. Extracts from the Diary, 11288-304; biography, 43 : 423.
Peralta-Barnuevo, Pedro de, 43 : 423.
Perce, Elbert, 43 : 423.
 'Perceval, The Boy,' by Wolfram von Eschenbach, 19 : 7520-30.
Percival, James Gates, 43 : 423; 'To Seneca Lake,' 40 : 16542.
Percy, Thomas, 43 : 423.
Pereda, José María de, a Spanish story-writer, William Henry Bishop on, 29 : 11305-8; his position among Spanish writers of fiction, 11305; his sketches of manners and customs, 11306; his early novels, 11306-7; his large list of works, 11307-8.
 'Tuerto's Family Life,' 11309; 'The Candidate Visits His Voters,' 11313; 'The Portrait of Don Gonzalo Gonzalez of Gonzalez-Town,' 11315; 'Cleto's Proposal to Sotileza,' 11316; biography, 43 : 423.
 'Père Goriot,' by Honoré de Balzac, 44 : 183.
Pereira da Silva, J. M., 43 : 423.
Perey, Luce, 43 : 423.
Perez, Antonio, 43 : 424.
Perez, Pedro Ildefonso, 43 : 424.
Perez de Zambrana, L., 43 : 424.

- Perez Galdos, Benito. See GALDOS, 43: 424.
- Perfall, Karl, Baron von, 43: 424.
- 'Perfect Peace,' by Augusta Larned, 41: 16854.
- Perfetti, Bernardino, 43: 424.
- Peri, G., 43: 424.
- Pericles, Plutarch's account of, 29: 11605.
- 'Pericles, Prince of Tyre,' a play, Shakespeare's part in which begins with the storm scene in Act iii., 45: 397.
- Perkins, Charles Callahan, 43: 424.
- Perkins, Eli. See LANDON, MELVILLE DE LANCEY, 43: 424.
- Perkins, Frederic Beecher, 43: 424.
- Perkins, James Breck, 43: 424; ('France under Louis XV.') 44: 85.
- Perkins, Justin, 43: 424.
- Perrault, Charles, a French poet, 29: 11323-6; origin of nursery tales, 11323; influence of Perrault in the French Academy, 11324; earliest publication of nursery tales, 11325.
- 'Little Red Riding-Hood,' 11326; ('The Sleeping Beauty in the Wood,' 11328; 'Blue Beard,' 11337; 'Toads and Diamonds,' 11341; biography, 43: 424; ('The Adventures of Finette,' 44: 250.
- Perrens, François Tommy, 43: 424.
- Perret, Paul, 43: 424.
- Perrin, B., essays on Pausanias and Polybius, 28: 11210; 30: 11701.
- Perrot, Georges, 43: 424.
- Perry, Bliss, 43: 425.
- Perry, Charlotte Augusta, 43: 425.
- Perry, Mary Alice, 43: 425.
- Perry, Nora, 43: 425; ('After the Ball,' 40: 16447.
- Perry, Thomas Sergeant, 43: 425.
- Perry, William Stevens, 43: 425.
- Persia, history in outline of its literary development, 14: 5735; Mohammedan conquest of (A.D. 651), *id.*
- Persian life depicted in Morier's ('Hajji Baba,' 44: 108.
- Persian thinker-poet shown in Sa'di, 44: 63.
- Persian Epigrams (fourteenth century), 41: 16605.
- Persius, a Latin satirist, 29: 11343; his position among Latin satirists, *id.*; character of his poetry, 11344.
- ('The Author's Ambition,' 11344; ('A Child's Trick,' 11345; ('We Twa,' *id.*; biography, 43: 425.
- 'Personal Memoirs of U. S. Grant,' 44: 82.
- 'Personal Recollections of Mary Somerville,' by Martha Somerville, 45: 356.
- 'Persons One would Wish to have Seen,' by Wm. Hazlitt, 18: 7119-30.
- Peru, its native civilization, discovery and conquest, civil wars in, and settlement, described by Prescott, 45: 476.
- Peru, valuable study of ancient, by E. G. Squire, 44: 24.
- Pesado, J. J., 43: 425.
- Peskett, Arthur George, essay on Pepys, 28: 11283.
- Pessimism, a masterpiece of, in Flaubert's ('Madame Bovary,' 45: 433.
- Pessimism illustrated in Maupassant's thirteen short stories, 44: 311.
- Madach's pessimistic alarms throughout his ('Tragedy of Man,' 24: 9516; gloomy pessimistic tone in the tales and dramas of Slowacki, 34: 13509; Bourget's opinion that present scientific theories encourage pessimism, 5: 2253; analysis of typical French pessimism by Edouard Rod, 31: 12336; rough, emotional pessimistic tendency of Maupassant's novels, 25: 9805; the curse of pessimism and nihilism in French letters, 11: 4597; Flaubert's series of six volumes the most uncompromising manual of nihilism ever composed, 14: 5816; E. L. Godkin on pessimism, 16: 6378-80; tendency to, in Matthew Arnold, 2: 853; the Highlander's tendency to, 5: 1985; dark view of life taken by the English poet Crabbe, 10: 4118; unique distinctive character in the pessimism of Thomson's ('City of Dreadful Night,' 37: 14865, 14866.
- Pestalozzi, J. H., 43: 425.
- 'Peter Ibbetson,' by George Du Maurier, 45: 409.
- Peter, Karl Ludwig, 43: 425.
- 'Peter Rugg, the Bostonian,' by Louise Imogen Guiney, 41: 16956.
- 'Peter Schlemihl,' by Adelbert von Chamisso, 45: 436.
- Peters, John Punnett, ('Nippur; or, Explorations and Adventures on the Euphrates,' 44: 20.
- Peters, Samuel Andrew, 43: 425.
- 'Peter the Great, Visit of, to Frederick William I.,' by Wilhelmine von Bayreuth, 39: 15970.
- Peter the Lombard, pupil of Abélard, his ('Sentences,' 1: 27.
- Petersen, N. M., 43: 425.
- Peterson, Charles Jacobs, 43: 425.
- Peterson, Frederick, 43: 425.
- Peterson, Henry, 43: 425.
- Petis de la Croix, F., 43: 426.
- Petit de Julleville, L., 43: 426.
- Petöfi, Alexander, a celebrated Hungarian poet, Charles Harvey Genung on, 29: 11347-9; his supreme position as poet and popular hero in Hungary, 11347; his early literary activity, and later unexampled poetic success, 11348; his revolutionary lyrics, and death in battle, 11349.
- 'Master Paul,' 11350; ('Song of Lament,' 11351; ('May-Night,' *id.*; ('Dreaming,' *id.*; ('Faithfulness,' 11352; ('A Vow,' *id.*; ('Sorrow and Joy,' *id.*; ('Wife and Swerd,' 11353; ('Our Country,' 11354; ('The Only Thought,' 11355; ('Indifference,' 11356; biography, 43: 426.
- Petrarch, greatest of Italian lyric poets, J. F. Bingham on, 29: 11357-65; his times and his position, 11357; his influence and friendships, 11358; his student life, 11359; passion for ('Laura,' 11360; his home, ('Vaucluse,' 11361; crowned laureate of Christendom; *id.*; comparison with Dante, 11362; his Latin works,

- 11363; his want of universality, 11364; the regard in which he is held, 11365.
 'To the Princes of Italy,' 11366; 'To Rienzi,' 11369; 'To the Virgin Mary,' 11371; 'Contemplations of Death,' 11375; 'The Beauties of Laura,' 11376; 'The Beauty and Virtue of Laura,' 11377; 'The Death-Bed of Laura,' *id.*; 'Announcement of the Death of Laura,' 11378; 'She is Ever Present to Him,' *id.*; 'Thanks Her for Returning to Console Him,' 11379; 'Vaucluse has Become a Scene of Pain,' *id.*; 'His Desire to Be with Her,' 11380; 'He Revisits Vaucluse,' *id.*; 'Feels that the Day of Their Reunion is at Hand,' 11381; 'He Seeks Solitude,' *id.*; 'Prays God to Turn Him to a Better Life,' 11382; 'His Praises Cannot Reach Laura's Perfection,' *id.*; 'Sonnet Found in Laura's Tomb,' 11383; biography, 43: 426.
- Petrie, W. M. Flinders**, 43: 426; 'A History of Egypt,' 44: 20.
- Petronius, Arbiter**, a Latin writer of satirical fiction, Harriet Waters Preston on, 29: 11384-8; picture of, by Tacitus, 11384; his 'Satyricon,' 11385; the 'Cena Trimalchionis,' 11387.
 'The Adventure of the Cloak,' 11388; 'Trimalchio's Reminiscences,' 11392; 'Laudator Temporis Acti,' 11393; 'The Master of the Feast,' 11394; 'On Dreams,' 11396; 'Epitaph on a Favorite Hunting-Dog,' *id.*; biography, 43: 426.
- Petrucelli della Gattina, F.**, 43: 426.
- Peyrebrune, Georges de — M. G. E. de P. de J.**, 43: 426.
- Peyrol or Peyrot, Antoine**, 43: 426.
- Peyton, John Lewis**, 43: 426.
- Peyton, Thomas**, 'The Glasse of Time in the First Age,' 44: 68.
- Pfau, Ludwig**, 43: 426.
- Pfeffel, G. K.**, 43: 426.
- Pfeiffer, Ida Reyer**, 43: 427.
- Pfizer, Gustav**, 43: 427; 'The Two Locks of Hair,' 40: 16469.
- Phædrus**, 43: 427.
 'Phalaris, Dissertation on the Epistles of,' by Richard Bentley, 45: 337.
 'Phases of Thought and Criticism,' by Brother Azarias, 45: 452.
 'Pheidias, Pliny's anecdote of,' 29: 11580.
 'Pheidias, Essays on the Art of,' by Charles Waldstein, 45: 466.
- Phelps, Austin**, 43: 427.
- Phelps, Charles Henry**, 43: 427; 'Dorothy,' 40: 16357.
- Phelps, Elizabeth Stuart**. See **WARD, MRS. ELIZABETH STUART**, 43: 427.
- Pherecrites**, 43: 427.
- Pherecydes of Syros**, 43: 427.
- Philemon**, a Greek comic poet, W. C. Lawton on, 29: 11397-9.
 Examples of, 11423-4; biography, 43: 427.
 'Philina's Song,' by Goethe, 16: 6441.
 'Philip and His Wife,' by Margaret Deland, 45: 554.
- Philip II., Spain under**, Macaulay on, 24: 9402.
- Philipps, Martin**, 43: 427.
- Philips, Ambrose**, 43: 427.
- Philips or Phillips, Edward**, 43: 427.
- Philips, Francis Charles**, 43: 427.
- Philips, John**, 43: 427.
- Phillips, Katherine Fowler**, 43: 427.
 'Phillida Flouts Me,' author unknown, 40: 16623.
- Phillips, George Searle**, 43: 427.
- Phillips, Henry**, 43: 428.
- Phillips, Stephen**, 'The Apparition,' 40: 16466.
 'Phillis, To' (To Abandon the Court), author unknown, 40: 16615.
- Phillips, Wendell**, eminent American orator and reformer, George W. Smalley on, 29: 11409-12; his first speech, 11409; moral impulse of his oratory, 11410; effect of his work, 11411.
 'The Hero of Hayti,' 11412; 'Antiquity of Inventions and Stories,' 11424; biography, 43: 428.
- Philo the Jew**, 43: 428.
- 'Philistines, The,' by Arlo Bates, 45: 429.
- Philolaus**, 43: 428.
 'Philosophy, The Motive to,' by Kuno Fischer, 14: 5769; 'History of Modern,' 5767.
 Philosophy, Prospectus for a system of, by Herbert Spencer, 35: 13710.
 Philosophy, Hegel and Kant, text-books for the study of, 44: 336; books of special value for the study of Kant, 44: 330.
 Philosophy, used by Boëthius as the basis of religion, 45: 345.
- Philostratus**, 43: 428.
- Philoxenus**, 43: 428.
- Phoenix, John**. See **DERBY**, 43: 428.
 'Phonanta Synetoisin' [The Ocean Shows a Tide, but a Puddle Does Not], 41: 16995.
- Phranza**, 43: 428.
 'Phroso,' by Anthony Hope, 44: 233.
- Phrynicus**, 43: 428.
 'Physics and Politics,' a scientific study of the laws of political order, by W. Bagehot, 3: 1207.
 'Physiognomy: Fragmentary Studies,' by Johann Caspar Lavater, 45: 421.
 'Physiologus,' 44: 61; E. P. Evans on, 188.
- Piatt, Donn**, 43: 428.
- Piatt, John James**, 43: 428; 'The Blackberry Farm,' 40: 16530.
- Piatt, Mrs. Sarah Morgan**, 43: 428; 'After Wings,' 41: 16723; 'The Witch in the Glass,' 40: 16358.
- Picard, Louis Benoît**, 43: 428.
 Picaros or rogues, tales of, in 'Guzman de Alfarache,' 'Gil Blas,' and 'Lazarillo' by Mendoza, 45: 380; 44: 99; 45: 450.
- Pichat, Michel**, 43: 429.
- Pichler, Adolf**, 43: 429.
- Pichler, Karoline**, 43: 429.

- Pichon, J. F., Baron, 43: 429.
 Pickering, Charles, 43: 429.
 Pickering, Henry, 43: 429.
 Pickering, John, 43: 429.
 'Pickwick Papers, The,' by Charles Dickens, 11: 4629; 45: 551.
 Pico, G., 43: 429.
 Picot, Georges, 43: 429.
 'Pictures of Travel,' by Heinrich Heine, 45: 544.
 Piedagnel, F. A., 43: 429.
 Pierce, Henry Niles, 43: 429.
 Pierpont, John, 43: 429; 'My Child,' 40: 16449; 'Universal Worship,' 41: 16884.
 Pierre of Provence, Olga Flinch on, 29: 11428-36; the story of his winning the beautiful Maguelonne, *id.*
 Piers, Plowman, 43: 429.
 Pietsch, Ludwig, 43: 429.
 Pigault-Lebrun, 43: 430.
 Pignotti, Lorenzo, 43: 430.
 Piis, P. A. A., 43: 430.
 Pike, Albert, 43: 430.
 Pike, Albert, 'Every Year,' 41: 16807.
 Pike, Mrs. Mary Hayden, 43: 430.
 Pilch, Henry, 43: 430.
 'Pilgrimage,' by Sir Walter Raleigh, 40: 16346.
 Pilgrim Fathers, Edward Everett on, 14: 5607.
 'Pilgrim Fathers, The Landing of, in New England,' by Mrs. Hemans, 18: 7232.
 Pilgrims of Plymouth, their landing commemorated in an oration by Daniel Webster, Dec. 22, 1820, 38: 15751-7.
 Pilkington, Mary, 43: 430.
 Pillet, Fabien, 43: 430.
 'Pilot and His Wife, The,' by Jonas Lie, 45: 485.
 Pilpay, Hindu fabulist, Charles R. Lanman on, 29: 11437-9; Indian folk-lore, Buddhist and Brahmanical, 11437; 'Fables of Pilpay,' 11438.
 'The Talkative Tortoise, First Version,' 11440; 'Second Version,' 11442; 'The Golden Goose,' 11444; 'The Gratitude of Animals,' 11446; 'The Dullard and the Plow-Shaft,' 11447; 'The Widow's Mite,' 11449; 'What's in a Name?' 11451; 'The Buddhist Duty of Courtesy to Animals,' 11453; 'Monkeys in the Garden,' 11456; 'The Antelope, the Wood-pecker, and the Tortoise,' 11457; 'Prince Five-Weapons,' 11460; 'The Brahman and His Faithful Ichneumon,' 11463; 'The Results of Precipitation,' 11464; 'The Example of the First Master,' 11468; 'The Lion-Makers,' 11470; 'The King and the Hawk,' 11471; 'The Ass in the Lion's Skin,' 11474; 'The Hare-Mark in the Moon,' 11475; 'Count Not Your Chickens before They be Hatched,' 11479; 'The Transformed Mouse,' 11480; 'The Greedy Jackal,' 11482; 'How Plausible,' 11483; 'The Man in the Pit,' 11485; biography, 43: 430.
 Pindar, greatest of the Greek lyric poets, B. L. Gildersleeve on, 29: 11487-91; his life as a poet-priest, 11487; his songs of victory, 11488; his style, 11489; method of the odes, 11490.
 'First Olympian Ode,' 11492; 'Second Olympian Ode,' 11494; 'Third Olympian Ode,' 11497; 'Seventh Olympian Ode,' 11498; 'First Pythian Ode,' 11501; biography, 43: 430.
 Pindar, his dithyramb for fifty voices, 37: 15176; a supreme genius, 15177; he and Simonides greatest Greek masters of the choral lyric, 15181; last of the great Greek lyric poets, 15183.
 Pindemonte, Ippolito, 43: 430.
 'Pine and Palm,' by Heine, 18: 7192.
 Pinero, Arthur Wing, 43: 430.
 'Pines, Aspects of the,' by Paul H. Hayne, 18: 7113.
 'Pine-Tree, The,' by Ivan Vazoff, Bulgarian poet, 38: 15267, 15269.
 Pinheiro-Chagas, Manuel, 43: 430.
 Pinkerton, Allan G., 43: 430.
 Pinkney, Edward Coate, 43: 431.
 Piozzi, H. L. S., 43: 431; 'The Three Warnings: A Tale,' 41: 16702.
 'Piper of Gijón,' by Ramon de Campoamor (Spanish), 41: 16951.
 Piron, Alexis, French poet, 29: 11506; a licentious ode, *id.*; his dramas, *id.*; epigrams and satire, 11507; biography, 43: 431.
 'From La Métromanie,' 11507; 'The Others,' 11512; 'Experience,' *id.*; 'Epitaph,' *id.*
 Pisan, C. de, 43: 431.
 Pisemskij, A. T., 43: 431.
 Pitcairn's Island, the story of, 45: 443.
 Pithou, Pierre, 43: 431.
 Pitre, G., 43: 431.
 Pitre Chevalier, 43: 431.
 Pitt, William, J. R. Green on, 17: 6675; Goldwin Smith's study of, 45: 511; said to have favored Adam Smith's free-trade views, *id.*
 Pius II., 'Commentaries,' 44: 130.
 Pixécourt, R. C. G. de, 43: 431.
 Pizarro, Prescott's portrait of, 45: 476; 'Life of,' by Sir Arthur Helps, 45: 558.
 Placentius, John Leo, 43: 431.
 'Place to Die, The,' by Michael Juland Barry, 40: 16377.
 Plague, story of, in London, in Ainsworth's 'Old St. Paul's,' 44: 33.
 'Plain Language from Truthful James,' by Bret Harte, 17: 6996.
 Planard, F. A. E., 43: 431.
 Planché, James Robinson, 43: 431.
 Platen, August von, German poet, 29: 11513-5; his service to German literature, 11513; his 'Gazels' and 'Lyric Leaves,' *id.*; sonnets and comedies, 11514; life and work in Florence, Rome, and Naples, 11514.
 'Remorse,' 11515; 'Before the Convent of St. Just, 1556,' 11516; 'The Grave in the Busento,' *id.*; 'Venice,' 11517; 'Fair as the Day,' *id.*; 'To Schelling,' 11518; 'Voluntary Exile,' *id.*; biography, 43: 432.
 Plato, renowned Greek philosopher, Paul Shorey on, 29: 11519-30; the age in which

- his life fell, 11519; his dialogues, 11519-20; figure of Socrates, 11520; Xenophon's portrait and Plato's, 11521; scene of a dialogue, *id.*; Plato's style, 11522; his doctrine of ideas, 11523; its practical effect, 11524; metaphysics and mysticism, 11526; enthusiasm and humanitarianism, 11527; the 'Republic,' 11529.
- (Socrates and the Sophists,) 11530; ('Socrates Prepares for Death,') 11535; ('Socrates's Remark after Condemnation,') 11538; ('Mythic Description of the Soul,') 11541; ('Myth of the Judgment of the Dead,') 11545; ('Figure of the Cave,') 11549; ('The Ideal Ruler Portrayed,') 11553; biography, 43: 432; ('The Banquet,') 44: 334.
- Plato, no Greek did more towards preparation for Christianity, 35: 14113.
- Platonism, influence on Christian theology, I: 17, 18.
- Plautus, Titus Maccius**, Roman comic dramatist, Gonzalez Lodge on, 29: 11557-63; his twenty-one undisputed dramas, 11557; generally Greek character of his plays, 11558; classes of characters represented, 11559; four kinds of plays, 11560; abstracts of the two best, 11561; later history of the plays, 11562. ('The Braggart Soldier,') 11563; ('Prologue of Casina,') 11567; ('Prologue of Trinummus,') 11568; ('Prologue of Rudens,') *id.*; ('Epilogue of the Captives,') 11569; ('Epilogue of Asinaria,') *id.*; ('Busybodies,') *id.*; ('Unpopularity of Tragedy,') 11570; ('Mixture of Greek and Roman Manners,') *id.*; ('Rewards of Heroism,') *id.*; ('Fishermen's Luck,') 11571; ('Plautus's Epitaph on Himself,') 11572; biography, 43: 432; ('Aulularia,') 44: 120.
- Plautus, the Roman public and the theatre of his time, 36: 14644; superior to Terence in creative force, 14650.
- Plavistshikoff, P. A.**, 43: 432.
- 'Pleiad, The Lost,' by Mrs. Hemans, 18: 7234.
- Pliny the Elder**, celebrated Roman scholar, 29: 11573-5; his cyclopædia of the natural sciences, 11573; his nephew's account of him, *id.*; scheme and influence of the great work, 11575. ('Introduction to Lithology,') 11575; ('Anecdotes of Artists'): Apelles, Praxiteles, Phidias, 11577-80; ('The Most Perfect Works of Nature,') 11581; biography, 43: 432.
- Pliny the Younger**, Roman orator, 29: 11583-6; position as advocate, orator, and financier, 11583; his nine books of 'Letters' (A. D. 97-109), 11584; his style, genius, and friendships, 11585; his personal qualities, 11586. ('Portrait of a Rival,') 11586; ('To Minutius Fundanus: How Time Passes at Rome,') 11587; ('To Socius Senecio: The Last Crop of Poets,') 11588; ('To Nepos: Of Arria,') 11589; ('To Marcellinus: Death of Fundanus's Daughter,') 11591; ('To Calpurnia,') 11592; ('To Tacitus: The Eruption of Vesuvius,') 11593; ('To Calpurnia,') 11596; ('To Maximus: Pliny's Success as an Author,') *id.*; ('To Fuscus: A Day in the Country,') 11597; ('To the Emperor Trajan: Of the Christians,' and Trajan's answer, 11598; biography, 43: 432.
- Plotinus**, 43: 432.
- Plouvier, Édouard**, 43: 432.
- Plumptre, Anna**, 43: 432.
- Plumptre, James**, 43: 433.
- Plutarch**, celebrated Greek biographer and moralist, Edward Bull Clapp on, 29: 11601-4; his place as an ancient writer, 11601; his life and character, 11601-2; his famous 'Parallel Lives,' 11602; North's English translation of, 11603; his 'Moralia' or 'Moral Essays,' 11604; comparison with Seneca and Montaigne, *id.*
- Pericles**, 11605; ('Coriolanus,') 11618; ('Plutarch on Himself,') 11632; ('Antony and Cleopatra,') 11633; ('Letters to His Wife on Their Daughter's Death,') 11641; ('The Wife of Pythes,') 11645; ('The Teaching of Virtue,') 11646; ('The Need of Good Schoolmasters,') 11648; ('Mothers and Nurses,') 11649; biography, 43: 433.
- Poccetti, F., Count von**, 43: 433.
- Pocock, Edward**, 43: 433.
- Pocock, Isaac**, 43: 433.
- Poe, Edgar Allan**, American poet and story-writer, F. W. H. Myers on, 29: 11651-4; his claims to recognition, 11651; his best tales veritable masterpieces, *id.*; his poems, 11652; his most definite merits, 11653; his personal life, 11654. ('A Descent into the Maelstrom,') 11655; ('The Fall of the House of Usher,') 11670; ('For Annie,') 11687; ('Song from The Assignation,') 11690; ('The Raven,') 11691; ('The Bells,') 11694; ('Annabel Lee,') 11696; ('Ulalume,') 11698; ('To Helen,') 11700; biography, 43: 433.
- Poe, Edgar Allan**, by George E. Woodberry, 45: 434.
- 'Poet at the Breakfast Table, The,' by Oliver Wendell Holmes, 45: 525.
- 'Poetry, The Art of,' by Horace, 19: 7638.
- Poetry, Greek, epic, lyric, and dramatic, the character and story of, by Prof. R. C. Jebb, 44: 189.
- Poetry, a French study of the art of, by Boileau, now out of date, 45: 357; a recent American study by E. C. Stedman, 45: 356.
- Poetry, English and American, in two books forming one study, by E. C. Stedman, 45: 490.
- Poetry, W. Bagehot on its purpose, 3: 1208.
- 'Poetry, History of English,' by William John Courthope, 44: 301.
- 'Poetry, The Nature and Elements of,' by Edmund Clarence Stedman, 45: 356.
- 'Poet's Hope, A,' by William Ellery Channing, 41: 16768.
- 'Poets of America, The,' by Edmund Clarence Stedman, 45: 458.
- Poggio Bracciolini, G. F.**, 43: 433.
- Pogodin, M. P.**, 43: 433.
- Poinsinet, A. A. H.**, 43: 434.
- Poitevin, Prosper**, 43: 434.
- Pol, Vincenty**, 43: 434.
- Polovoj, N. A.**, 43: 434.

- Polish history and scenes from 1648 to the end of an age of struggle, in the magnificent trilogy of novels by Sienkiewicz, 45: 457.
- Polish life and fine ideal of woman in 'Children of the Soil,' 44: 146.
- Politian (Angelo Ambrogini),** 43: 434.
- 'Political Economy,' J. S. Mill's work on, 25: 10010, 10013.
- 'Political Novels,' by Anthony Trollope, 44: 196.
- Politicians, Socrates on the duty of, to qualify themselves, 34: 13639.
- Polko, Elise,** 43: 434.
- Pollard, Edward Albert,** 43: 434.
- Pollard, Josephine,** 43: 434.
- Föllnitz, Karl Ludwig,** 43: 434.
- Pollock, Walter Herries,** 43: 434; 'A Conquest,' 40: 16661.
- Pollok, Robert,** 43: 434.
- Polo, Gaspar Gil.** See **GIL POLO,** 43: 434.
- Polo, Marco,** 43: 434.
- Polo de Medina, S. J.,** 43: 435.
- Polonsky,** a Russian lyric poet markedly psychological in views of nature, 32: 12589.
- Polyænus,** 43: 435.
- Polybius,** celebrated Greek historian, B. Perrin on, 30: 11701-5; his Greek experience B.C. 181-168, 11701; his seventeen years at Rome, 11702; his great history of the period B.C. 220-146, 11703; aims which distinguish his history 11704.
- 'Scope of Polybius's History,' 11705; 'Polybius and the Scipios,' 11707; 'The Fall of Corinth,' 11709; biography, 43: 435.
- Polyides,** 43: 435.
- '(Polyolbion,' by Michael Drayton, 44: 296.
- Pomeroy, Marcus Mills,** 43: 435.
- Pomfret, John,** 43: 435.
- Pommier, V. L. A.,** 43: 435.
- Pompeii, life, characters, and scenes at, just before its destruction, in Bulwer's 'Last Days of Pompeii,' 45: 526.
- Pomperry, Édouard de,** 43: 435.
- Pompignan, J. J. L., Marquis de,** 43: 435.
- Fonce de Leon, Luis,** 43: 435.
- Poncy, Louis Charles,** 43: 435.
- Pond, Frederick Eugene,** 43: 435.
- Pongerville, J. B. A. S. de,** 43: 435.
- Poninski, A. S.,** 43: 436.
- Ponsard, François,** 43: 436.
- Ponson du Terrail, P. A.,** 43: 436.
- Pontmartin, A. A. J. M.,** 43: 436.
- Pontoux, Claude de,** 43: 436.
- Pool, Maria Louise,** 43: 436.
- Poole, William Frederick,** 43: 436.
- 'Poor Clerk, The' (Ar C'Hloarek Paour), Medieval Breton, 40: 16367.
- Poore, Benjamin Perley,** 43: 436.
- Poor laws, English, 'Ginx's Baby' a satire on, 45: 373.
- Poorten-Schwartz, J. M. W. van der.** See **MAARTENS,** 43: 436.
- Poot, H. C.,** 43: 436.
- Pope, Alexander,** English poet of great distinction, Thomas R. Lounsbury on, 30: 11711-24; Roman Catholic profession, 11711; pecuniary independence achieved, 11712; his 'Pastorals' and 'Essay on Criticism,' 11714; his 'Rape of the Lock,' 11715; his translation of the Iliad and the Odyssey, 11715-6; his edition of Shakespeare's works and 'The Dunciad,' 11716; the 'Essay on Man,' 11717; his satire on Addison, 11718; his character, 11719; his letters, 11720; fame as a writer, 11721; his immediate influence, 11722; reaction and extreme depreciation, *id.*; his permanent merits, 11723.
- 'From the Essay on Criticism,' 11725; 'The Game of Cards,' 11731; 'From the Essay on Man,' 11735; 'From the Epistle to Dr. Arbuthnot,' 11743; 'The Goddess of Dullness is Addressed on Education,' 11748; 'The Triumph of Dullness,' 11751; 'The Universal Prayer,' 11752; 'Ode: The Dying Christian to His Soul,' 11753; 'Epitaph on Sir William Trumball,' 11754; 'Messiah: A Sacred Eclogue,' *id.*; biography, 43: 426; 'The Dunciad,' 44: 66.
- Pope, John,** 43: 436.
- 'Popes, History of the,' by Ranke, 30: 12076.
- 'Popular Tales from the Norse,' by George Webbe Dasent, 45: 500.
- Poquelin, Jean Baptiste,** 'Learned Women,' 45: 424.
- Porphyrius,** 43: 436.
- Porson, Richard,** 43: 437.
- Port, Elizabeth-Marie,** 43: 437.
- Porter, Anna Maria,** 43: 437.
- Porter, David,** 43: 437.
- Porter, David Dixon,** 43: 437.
- Porter, Horace,** 43: 437.
- Porter, Jane,** 43: 437; 'Thaddeus of Warsaw,' 45: 482; 'The Scottish Chiefs,' 45: 442.
- Porter, John Addison,** 43: 437.
- Porter, Linn Boyd,** 43: 437.
- Porter, Noah,** 43: 437.
- Porter, Sir Robert Ker,** 43: 437.
- 'Portrait of a Lady, The,' by Henry James, 45: 440.
- Portugal, Prince Henry of, his great work of discovery earlier than Columbus, 45: 425-7.
- Portuguese literature, Henry R. Lang on its six periods, 8: 3129-31; (1) period of Provençal and French influences, 3129; (2) period of Spanish influence, 3129-30; (3) period of Italian influence, 3130; Gil Vicente in drama, and Camoens in epic, lyric, and dramatic works, *id.*; (4) period of political decline under Spain (1580-1700), and use of Spanish language, 3130-31; (5) period of Pseudo-Classicism, 3131; (6) period of Romanticism, initiated by Almeida-Garrett, Portugal's third great poet, 3131.
- Posidonius,** 43: 438.
- 'Poster Knight to His Lady, The,' by Schuyler King, 41: 16694.
- Posnett, Mrs. George,** 43: 438.
- Potier, C. J. E.,** 43: 438.

- Potter, Henry Codman**, 43: 438; 'The Scholar and the State,' 45: 463.
- Potts, William**, essays on John and Charles Wesley, 38: 15790.
- Potts, William**, 43: 438.
- 'Potiphar Papers,' by George William Curtis, 45: 458.
- Potvin, Charles**, 43: 438.
- Pougin, F.-A. A.**, 43: 438.
- Poujol, Adolph**, 43: 438.
- Poujoulat, J. J. F.**, 43: 438.
- Poushkin, a Russian lyric poet sublimely excellent, yet dealing with the real facts of common life, 32: 12585-6.
- Pouvillon, Émile**, 43: 438.
- 'Poverty,' by Paul H. Hayne, 18: 7114.
- Powell, John Wesley**, 43: 438.
- Powell, Thomas**, 43: 438.
- Powers, Horatio Nelson**, 43: 439.
- 'Power of Beauty, The,' by James Herbert Morse, 40: 16636.
- Pradon, Nicolas**, 43: 439.
- Pradt, D. D. de**, 43: 439.
- Praed, Mrs. Campbell Mackworth**, 43: 439.
- Praed, Winthrop Mackworth**, an English poet, 30: 11757-9; his position as a writer of society verse, 11757; his collected works, 11758.
- 'Twenty-eight and Twenty-nine,' 11759; ('The Vicar,' 11761; 'The Belle of the Ball,' 11764; 'The Red Fisherman,' 41: 16938; 43: 439.
- 'Praise of Little Women,' by Juan Ruiz de Hita (Spanish), 40: 16630.
- Pram, Christen Henriksen**, 43: 439.
- Prati, Giovanni**, 43: 439.
- Pratt, Anne**, 43: 439.
- Pratt, Mrs. Ella**, 43: 439.
- Pratt, Orson**, 43: 439.
- Pratt, Samuel Jackson**, 43: 439.
- 'Praxiteles,' Pliny's anecdote of, 29: 11579.
- 'Prayer, The Right Use of,' by Aubrey de Vere, 11: 4611.
- 'Prayer for Unity, A,' by John White Chadwick, 41: 16882.
- 'Prayer,' Selden on, 33: 13108.
- 'Prayer,' by Victor Hugo, 19: 7727.
- 'Précieuses Ridicules, Les,' by Molière, 44: 217.
- "Précieux," as a title of distinction, made ridiculous by Molière, 44: 218.
- Prentice, George Denison**, 43: 439.
- Prentiss, Mrs. Elizabeth**, 43: 440.
- Preradović, Peter**, 43: 440.
- Pre-Reformation complaint against the clergy in Skelton's 'Colin Clout,' 45: 363.
- Prescott, Mary Newmarch**, 'The Oaten Pipe,' 40: 16410; 'In the Dark, in the Dew,' 40: 16362.
- Prescott, William Hickling**, an eminent American historian, Francis Newton Thorpe on, 30: 11767-70; readable and fascinating as an historian, 11767; accidental deprivation of eyesight, 11768; his 'Ferdinand and Isabella,' 11769; his 'Mexico' and 'Peru,' *id.*; three volumes of 'Philip II,' 11770.
- 'The Melancholy Night,' 11771; ('The Spanish Arabs,' 11779; 'The Capture of the Inca,' 11787; ('The Personal Habits of Philip II,' 11794; ('The Spanish Moors Persecuted into Rebellion,' 11799; biography, 43: 440.
- 'History of the Conquest of Peru,' 45: 476; ('The Reign of Ferdinand and Isabella,' 44: 98.
- Pressensé, E. D. de**, 43: 440.
- Preston, Harriet Waters**, 43: 440; 'Troubadours and Trouveres,' 45: 403; essays on Horace, Jasmin, Mistral, Oliphant, Arbiter, Provençal Literature, Quintilian and Roman Poets of the Later Empire, 19: 7619; 20: 8187; 25: 10097; 27: 10819; 29: 11384; 30: 11871; 30: 11980; 31: 12357.
- Preston, Mrs. Margaret**, 43: 440; 'The Boy Van Dyck,' 41: 16782; 'The Mystery of Cro-a-tàn, A.D. 1587,' 41: 16961.
- 'Praeterita,' John Ruskin's autobiography, 32: 12509.
- Prévost, E. M.**, 43: 440.
- Prévost d'Exiles, Antoine François**, notable French novelist, 30: 11805-8; his earlier career, 11805; undertook literary work, 11806; his 'Manon Lescaut,' 11807.
- 'Exile and Death,' 11808; biography, 43: 440; 'Manon Lescaut,' 45: 424.
- Prévost-Paradol, L. A.**, 43: 440.
- Price, Eleanor C.**, 43: 440.
- Price, Richard**, 43: 440.
- 'Pride and Prejudice,' by Jane Austen, 44: 210.
- Prideaux, Humphrey**, 43: 440.
- Priest, Josiah**, 43: 441.
- Priest, Nancy Woodbury**, 'Over the River,' 40: 16411.
- Priestley, Joseph**, 43: 441.
- Prime, Samuel Irenæus**, 43: 441.
- Prime, William Cowper**, an American editor and essayist, 30: 11820-2; editor of the *Journal of Commerce*, and early writings, 11820-21; his extended tours abroad, and volumes of travel, 11821; his museum of ceramics, 11821; his art services, 11822.
- 'The Old Man at the Water-Wheel,' 11822; ('The Defeat of the Christian Host at Galilee, A.D. 1187,' 11823; 'A New England Auction: The Lonely Church in the Valley,' 11828; biography, 43: 441; essay on Bernard of Cluny, 4: 1828.
- 'Prime of Life, The,' by Walter Learned, 41: 16824.
- 'Primitive Man,' by Louis Figuier, 45: 477.
- 'Primroses, To, Filled with Morning Dew,' by Robert Herrick, 18: 7313.
- 'Princess Aline, The,' by Richard Harding Davis, 44: 199.
- 'Princess, The,' by Tennyson, 36: 14582.
- Prince, Mrs. Helen Choate**, 43: 441.
- Prince, John Critchley**, 43: 441.
- Prince, Le Baron Bradford**, 43: 441.

- 'Prince and the Pauper, The,' by Mark Twain, 44: 272.
- 'Prince Henry of Portugal,' by Richard Henry Major, 45: 425.
- 'Prince of India, The,' by Lew Wallace, 44: 306.
- 'Prince's Quest, The,' by Watson, 38: 15706.
- Principe, M. A.**, 43: 441.
- 'Principles of Biology, The,' by Herbert Spencer, 35: 13713-4.
- Prior, Matthew**, English poet, 30: 11837-9; his parody of Dryden's 'The Hind and the Panther,' 11837; his longer poems, 11838; lyrics and epigrams, 11839.
- 'To a Child of Quality,' 11839; 'Song,' 11840; 'To a Lady,' 11841; 'An Ode,' 11842; 'Cupid Mistaken,' *id.*; 'A Better Answer,' 11843; 'A Simile,' *id.*; 'The Secretary,' 11844; 'A Test of Love,' 11845; 'The Lady's Looking-Glass,' 11847; 'The Female Phaeton,' 11848; biography, 43: 441.
- 'Priscilla,' by Samuel Minturn Peck, 40: 16617.
- 'Prisoner of Zenda,' by Anthony Hope, 45: 457.
- Privat d'Anglemont, Alexandre**, 43: 441.
- 'Private of the Buffs, The,' by Sir Francis Hastings Doyle, 40: 16574.
- 'Problematic Characters,' by Friedrich Spielhagen, 44: 316.
- 'Problems of Modern Democracy,' by Edwin Lawrence Godkin, 45: 534.
- 'Problem, The,' by R. W. Emerson, 13: 5456.
- Proclus**, 43: 441.
- Procopius**, 43: 441.
- Procter, Bryan Waller**, English poet, 30: 11849-52; his early career, 11849; Mrs. Procter,—his happiness and success, 11850; his 'Dramatic Sketches' and lyric songs, 11851; his prose, 11852.
- 'The Sea,' 11853; 'A Petition to Time,' 11854; 'Life,' *id.*; 'Inscription for a Fountain,' 11855; 'Sit Down, Sad Soul,' *id.*; 'The Poet's Song to His Wife,' 11856; 'Peace! What do Tears Avail,' *id.*; 'The Stormy Petrel,' 11857; biography, 43: 442.
- Proctor, Adelaide Anne**, English poet, 30: 11852; her lyrics, *id.*
- 'A Doubting Heart,' 11858; 'A Woman's Question,' 11859; 'A Lost Chord,' 11860; biography, 43: 442.
- Proctor, Edna Dean**, 43: 442; 'Heaven, O Lord, I Cannot Lose,' 41: 16868.
- Proctor, John R.**, essay on Clay, 9: 3761.
- Proctor, Richard Anthony**, 43: 442.
- 'Progress and Poverty,' by Henry George, 44: 3.
- 'Progress: Its Law and Cause,' by Herbert Spencer, 35: 13710.
- 'Prometheus,' by Goethe, 16: 6442.
- Propertius, Sextus**, a notable Roman poet, G. M. Whicher on, 30: 11861-4; his mastery of the Latin elegy, 11862.
- 'Beauty Unadorned,' 11864; 'To Tullus,' *id.*; 'To Cynthia,' 11865; 'To Caius Cilnius Maecenas,' 11866; 'To the Muse,' 11867; 'The Immortality of Genius,' 11868; 'Cornelia,' 11869; biography, 43: 442.
- 'Prosperity, The True,' Jeremy Taylor on, 36: 14555.
- Prosper of Aquitaine**, 43: 442.
- Protection, Daniel Webster's great speech against, in 1824, and reversal of position four years later, 38: 15728.
- 'Protesilaos,' by Welhaven, 38: 15783.
- 'Protest, The,' by George Herwegh, 41: 16696.
- Proth, Mario**, 43: 442.
- Proudfit, David Law**, 43: 442.
- Proudhon, Pierre Joseph**, 43: 442.
- Prout, Father**. See O'MAHONY, FRANCIS, 43: 442.
- Provancher, Léon**, 43: 442.
- Provençal Literature** (The Troubadours), Harriet Waters Preston on, 30: 11871-7; the language used, 11871; the troubadour period, 11872; poetic characteristics, 11873; William of Poitiers, 11874; Guiraud le Roux, *id.*; Bernard of Ventadour, *id.*; William of Cabestaing, 11875; the two Arnauts, *id.*; the Countess Die, 11876.
- 'Guillaume de Poitiers' (1190-1227), 11877; 'Guiraud le Roux' (1110-1147), 11879; 'Bernard de Ventadour' (1140-1195), 11879; 'Richard Coeur de Lion' (1169-1199), 11881; 'Guillaume de Cabestaing' (1181-1196), 11882; 'Comtesse de Die' (twelfth century), 11885; 'Arnaut de Maroill' (1170-1200), 11886; 'Raimon de Miraval' (1190-1200), 11887; 'Alba—Author Unknown' (twelfth century), 11888; 'Alba—Guiraut de Bornel' (1175-1230), 11888; 'Alba—Bertrand d'Aamanon' (end of twelfth century), 11889.
- Provençal, Mistral's revival of the poetry and the language, 25: 10097.
- Provençal poetry, old and new, described in Miss Preston's 'Troubadours and Trouveres,' 45: 403.
- 'Proverbial Philosophy,' by Martin Farquhar Tupper, 45: 485.
- Proyart, L. B.**, 43: 442.
- Prudden, Theophile Mitchell**, 43: 442.
- Prudentius, A. P. C.**, 43: 442.
- Prudhomme, René François Armand Sully**. See SULLY-PRUDHOMME, 43: 443.
- 'Prue and I,' by George William Curtis, 45: 546.
- 'Prusias,' by Ernst Eckstein, 45: 510.
- Pruszakowa, S. Z.**, 43: 443.
- Prutz, Hans**, 43: 443.
- Prutz, Robert Eduard**, 43: 443.
- Przedziczecki, Alexander**, 43: 443.
- Psalmanazar, George**, 43: 443; 'Formosa,' 44: 35.
- Psellus, M. C.**, 43: 443.
- Psychology, a study in, in 'Cecilia de Noel,' 44: 285.
- 'Psychology, Principles of,' by Herbert Spencer, 35: 13710, 13714.
- Ptolemy, or Claudius Ptolemaeus**, 43: 443.

- His great astronomical treatise, 'The Almagest,' 44: 175.
- Public library, that of St. Mark's at Florence the first established in Italy, 38: 15358.
- Publilius Syrus**, 43: 443.
- Pucitelli, Virgile**, 43: 443.
- Pückler-Muskau, Hermann Ludwig Heinrich, Fürst von**, 43: 443.
- Pudłowski, Melchior**, 43: 444.
- Puech, J. L. S.**, 43: 444.
- Pufendorf, Samuel von**, 43: 444.
- Pugh, Eliza Lofton**, 43: 444.
- Puisieux, M. d'A.**, 43: 444.
- Pujoulix, Jean Baptiste**, 43: 444.
- Pulci, Luca**, 43: 444.
- Pulci, Luigi**, Italian poet, 30: 11891-2; his burlesque epic in twenty-eight cantos, 'Morgante the Giant,' 11891.
- 'The Conversion of the Giant Morgante,' 11893; biography, 43: 444.
- Pulgar, Fernando de**, 43: 444.
- Pullè, Count Giulio**. See CASTELVECHIO, 43: 444.
- Pullè, Count Leopoldo**. See CASTELNOVO, 43: 444.
- Pullen, Elizabeth**, 'A Citizen of Cosmopolis,' 40: 16480.
- Pulszky, Franz Aurel**, 43: 444.
- Pulszky, Therese**, 43: 444.
- Pumpelly, Raphael**, 43: 444; 'Across America and Asia,' 44: 305.
- Punishments, Montesquieu on the power of, 26: 10255.
- Purchas, Samuel**, 43: 444; 'Purchas his Pilgrimes,' 45: 438.
- Puritan, Macaulay on the, 24: 9399.
- Puritan attack on the abuses and corruptions in the England of Shakespeare's time, 45: 358.
- Puritan scenes and life powerfully depicted in Hawthorne's 'Scarlet Letter,' 45: 404.
- Puritan colonies, the, Goldwin Smith on, 34: 13547.
- Puritanism, a grinding social tyranny, by William Stubbs, 35: 14153.
- Puritanism, the age and genius of, portrayed in Masson's 'Life of Milton,' 44: 81.
- 'Purple East, The,' by Watson, 38: 15706; six sonnets from, 15707-10.
- 'Purple Island, The,' by Phineas Fletcher, 45: 555.
- Pusey, Caleb**, 43: 445.
- Pusey, Edward Bouverie**, 43: 445.
- Pushkin, Alexander Sergyéevitch**, a great Russian poet, Isabel F. Hapgood on, 30: 11904-11; his services to Russian literature, 11904; early poetic work, 11905; the influence of Byron, 11906; quality of his poetry, 11907-8; marriage and prose period—duel and death, 11908; his greatest work, 11909; his epoch-making drama, 'Boris Godunoff,' 11911.
- 'From Boris Godunoff,' 11912; 'Evgeny Onegin,' 11918; 'The Captain's Daughter,' 44: 248; biography, 43: 445.
- 'Puss in Boots,' a fairy tale explained, 44: 58.
- Putilitz, G. H. G., E. Herr von und zu**, 43: 445.
- Putnam, Eleanor**. See BATES, 43: 445.
- Putnam, George Haven**, 43: 445; 'Books and Their Makers,' 44: 205; 'The Question of Copyright,' 44: 206.
- Putnam, George Palmer**, 43: 445.
- Putnam, Mrs. Mary**, 43: 445.
- Putnam, Mrs. Sarah A. Brock**, 43: 445.
- 'Put Yourself in His Place,' by Charles Reade, 44: 135.
- Puymaigre, T. J. B.**, 43: 446.
- Puységur, A., M. J.**, 43: 446.
- Puzynin, G. G.**, 43: 446.
- Pyat, Félix**, 43: 446.
- Pyle, Howard**, 43: 446.
- Pym**, Parliament leader under Charles I.; Goldwin Smith on, 45: 511; 34: 13540.
- 'Pyncheon, Hepzibah,' from N. Hawthorne's 'The House of the Seven Gables,' 18: 7081.
- Pynchon, William**, 43: 446.
- Pypers, Peter**, 43: 446.
- Pypin, A. N.**, 43: 446.
- Pyra, I. J.**, 43: 446.
- Pyrrho**, 43: 446.
- Pythagoras**, 43: 446.

Q

- 'Quabbin: The Story of a Small Town, with Outlooks upon Puritan Life,' by Francis H. Underwood, 44: 73.
- Quandt, J. G. von**, 43: 447.
- Quarles, Francis**, 43: 447; 'Emblems,' 44: 241.
- Quatrefages, J. L. A. de**, 43: 447.
- Quatremère, É. M.**, 43: 447.
- Quatremère de Quincy, C.**, 43: 447.
- Quebec, historical romance of the capture of, 44: 202; story of life in, about 1748, 44: 148.
- 'Queechy,' by Elizabeth Wetherell, 44: 200.
- Queiroz, J. M. E. de**, 43: 447.
- Quenstedt, F. A.**, 43: 447.
- Quental, A. de**, 43: 447.
- 'Quentin Durward,' by Sir Walter Scott, 44: 105.
- Quesnay, François**, 43: 447.
- Quesnay de Beaurepaire, Jules**, a French novelist, 30: 11925-6; labors at the bar; his novels of humble life, 11925; inner moral quality of his books, 11926.
- 'The Forest,' 11926; 'A Madwoman,' 11929; 'Brotherly Love,' 11938; biography, 43: 447.

- Quesné, J. S.**, 43: 447.
Quesnel, Pierre, 43: 448.
Quesnot de la Chesnée, J. J., 43: 448.
 'Questionings,' by Frederic Henry Hedge, 41: 16831.
Quêtelet, L. A. J., 43: 448.
Quevedo, V. M., 43: 448.
Quevedo y Villegas, don F., 43: 448.
Quicherat, É. J., 43: 448.
Quicherat, Louis, 43: 448.
 'Quick or the Dead? The,' by Amélie Rives, 44: 8.
 Quietism, its origin and pretensions, John Bigelow on, 44: 330.
Quiller-Couch, A. T., English journalist and novelist, 30: 11947-8; novels and short tales of Cornish life, 11947; his position as a journalist, 11948.
 'When the Sap Rose: A Fantasia,' 11948; 'The Paupers,' 11952; biography, 43: 448.
 'The Delectable Duchy,' 44: 198; 'Adventures in Criticism,' 44: 234; 'The Splendid Spur,' 45: 506.
Quillet, Claude, 43: 448.
Quinault, Philippe, 43: 448.
Quincy, Edmund, 43: 448.
Quincy, Josiah, 43: 448.
Quincy, Josiah, 43: 448.
Quinet, Edgar, A French historian and philosopher, Henry Bérenger on, 30: 11961-3; studies in England, Germany, and Greece, 11962; his political pamphlets and prose poem 'Ahasverus,' *id.*; his instruction in literature 1839-46, *id.*; nineteen years exile under Napoleon III, 11963; works of this period, *id.*; an initiator of the new France, *id.*
 'Naples and Vesuvius,' 11964; 'A Night in the Orient,' 11968; 'The Wandering Jew,' 11970; 'The Struggle against Environment,' 11975; biography, 43: 448.
Quintana, M. J., 43: 449.
Quintilian, a Roman writer on rhetoric, Harriet Waters Preston on, 30: 11980-6; his 'Institutes'—the 'Twelve Books on the Education of an Orator,' 11981; his personal character, 11982; the best parts of his 'Institutes,' 11983; schooling of boys, 11984; instruction for the orator, 11985.
 'On the Object and Scope of the Work,' 11986; 'On the Early Practice of Composition,' 11987; 'On Nature and Art in Oratory,' 11989; 'On Embellishments of Style,' 11990; 'On the Handling of Witnesses in Court,' 11993; 'On Ancient Authors': Homer, Virgil and Other Roman Poets, Historians and Orators, 11997-9; biography, 43: 449.
Quintus Curtius Rufus, 43: 449.
 'Quintus Claudio,' by Ernst Eckstein, 45: 539.
Quita, Domingo dos Reis, 43: 449.
 'Quits,' by Baroness Tautphœus, 44: 95.
 'Quo Vadis,' by Henryk Sienkiewicz, 45: 406.
Qur'an, the, Palmer's translation of, 45: 420.
Qur'an, specimens of the, 2: 690-6.

R

- Raabe, Wilhelm**, 43: 449.
 'Rab and His Friends,' by Dr. John Brown, 45: 524.
Rabelais, François, an early brilliant example of French genius, one of the greatest satirists in all literature, Henry Bérenger on, 30: 12001-5; a convent student, 12001; travel and medical study, 12002; his great work written (1532-53), 12003; 'Gargantua' and 'Pantagruel,' the epic of the 16th century, 12004; comic anticipation of Molière, 12005.
 'The Childhood of Gargantua,' 12006; 'The Education of Gargantua,' 12009-18; 'The Abbey of Thelema,' 12019-26; biography, 43: 449; 'Gargantua and Pantagruel,' 44: 217.
Racan, Honorat de Bueil, 43: 449.
 'Race of the Boomers, The,' by Richard Burton, 41: 17020.
 'Rachel,' by Lizette Woodworth Reese, 40: 16461.
Racine, Jean, great French dramatist, the supreme master of French tragedy, F. M. Warren on, 30: 12027-30; his Port Royal education, 12028; production of tragedies and one comedy (1664-77), 12028-9; sacred tragedies, 12029; special character of 'Athalie,' 12029.
 'The Rivals,' 12030; 'The Appeal of Andromache,' 12033-6; 'The Confession of Phædra,' 12037; biography, 43: 449.
 'Andromache,' 44: 120; 'Athalie,' 44: 122; 'Mithridate,' 45: 556.
Racine, Louis, 43: 449.
Radcliffe, Ann, 43: 449; 'The Mysteries of Udolpho,' 44: 33.
 'Radical, A,' by Helen Gray Cone, 41: 16731.
Rae, Edward, 43: 450.
Rafn, Carl Christian, 43: 450.
Ragozin, Z. A., 43: 450.
Rahíki, 'Cast Not Pearls before Swine,' 41: 16982; 'To Mihi,' 41: 16982.
 'Raiders, The,' by Samuel R. Crockett, 44: 276.
Rainsford, William Stephen, 43: 450.
Raleigh, Sir Walter, 43: 450; 'Pilgrimage,' 40: 16346; 'A Farewell to the Vanities of the World,' 41: 16809; 'A History of the World,' 44: 97.
Ralph, James, 43: 450.
 'Ralph Roister Doister,' by Nicholas Udall, 44: 124.
Ralph, Julian, 43: 450.
Ralston, W. R. S., 43: 450.

- Rambaud, Alfred**, an eminent French educator and historian, 30: 12041-3; works educational and historical, 12041; his attention to Russian history, *id.*; histories, Greek, French, and German, 12042; as a public speaker, 12043.
 'Halting Steps toward Democracy,' 12044; 'French Governmental Experiments,' *id.*; 'Russian Expansion West and South,' 12045; 'Benefits to Germany from French Invasions,' 12046; 'Civil Life in France During the Middle Ages,' 12048-52; 'French Medical Science During the Middle Ages,' 12052-7; 'The Middle Ages,' 12058-60; biography, 43: 450.
 'Rambles and Studies in Greece,' by J. P. Mahaffy, 45: 425.
Ramée, Louisa de la. See OUIDA, 43: 450.
Ramirez, Ignacio, 43: 450.
Rammohun, Roy, 43: 450.
 'Ramona,' a strong romance dealing with the American Indian question, by Mrs. Jackson, 20: 8058; 45: 550.
Ramsay, Allan, Scotch pastoral poet, 30: 12061-63; in naturalness a progenitor of Burns, 12061; his 'Gentle Shepherd,' a poetical embodiment of rustic Scotland, 12062; his collections of ancient Scottish verse, *id.*
 'The Gentle Shepherd,' 12063-8; 'Bessy Bell and Mary Gray,' 12069; 'Lochaber No More,' 12070; 'An Thou Were My Ain Thing,' 12071; 'A Sang,' 12072; 'The Highland Lassie,' *id.*; biography, 43: 450.
Ramsay, Andrew Michael, 43: 450.
Ramsay, David, 43: 451.
Ramsey, M. M., essay on Latin-American literature, 22: 8903.
Ramus, Pierre, 43: 451.
Rand, Edward Augustus, 43: 451.
Randall, James Ryder, 43: 451; 'My Maryland,' 40: 16560.
Randolph, John, 43: 451.
Randolph, Sarah Nicholas, 43: 451.
Ranke, Leopold von, eminent German historical scholar, founder of a new method of treating history, 30: 12074-6; his classic 'History of the Romanic and Germanic Peoples,' 12074; special works dealing with national developments in the 16th, 17th, and 18th centuries, 12075; special popularity of his 'History of the Popes,' 12076.
 'The Fal' of Strafford,' 12077-82; 'The Rise of the Jesuits in Germany,' 12083-7; 'The Last Years of Queen Johanna,' 12088; 'The Swiss Army in Italy in 1513; and the Battle of Novara,' 12090; 'Maximilian at the Diet of Worms,' 12092; biography, 43: 451.
Rankin, Jeremiah Eames, 43: 451.
 'Raphael Sanzio,' by Vasari, 37: 15250.
Rapin de Thoyras, Paul de, 43: 451.
Raspe, Rudolph Eric, 43: 451; 'The Travels and Adventures of Baron Munchausen,' 44: 304.
Rattazzi, M. S. de S., 43: 452.
Raupach, E. B. S., 43: 452.
Ravenscroft, Edward, 43: 452.
 'Ravenshoe,' by Henry Kingsley, 45: 376.
Rawlinson, George, 43: 452.
Rawlinson, H. C., Sir, 43: 452.
Raymond, Henry J., 43: 452.
Raymond, Walter, 'Love and Quiet Life,' 44: 155.
Raynouard, F. J.-M., 43: 452.
Reach, Angus Bethune, 43: 452.
Read, Opie P., 43: 452.
Read, Thomas Buchanan, an American poet, 30: 12094-5; two or three of his poems popular favorites, 12095.
 'Drifting,' 12095; 'Sheridan's Ride,' 12097; 'The Closing Scene,' 12099; 'Inez,' 12101-2; biography, 43: 452.
Reade, Charles, a scholarly, sympathetic, and powerful English novelist, ardently humanitarian, 31: 12103-6; 'Peg Woffington' and 'Christie Johnstone,' 12104; 'It's Never Too Late to Mend' made him a popular novelist, 12105; other novels attacking existing evils, *id.*; his masterpiece 'The Cloister and the Hearth,' 12106.
 'Viscount and Lower Classes,' 12107-20; 'In the Green-Room,' 12120-31; 'Extract from a Sixteenth-Century Letter,' 12132-44; 'Monk and Father,' 12145-8; biography, 43: 453.
 'Peg Woffington,' 44: 50; 'The Cloister and the Hearth,' 44: 106; 'Put Yourself in His Place,' 44: 135; 'Griffith Gaunt,' 44: 260; 'Hard Cash,' 44: 267; 'Christie Johnstone,' 44: 283; 'Love Me Little, Love Me Long,' 44: 319.
Reade, John, 43: 453.
Reade, William Winwood, 43: 453.
Reading, Voltaire on, 38: 15471.
 'Real Folks,' by Mrs. A. D. T. Whitney, 45: 537.
Realf, Richard, 43: 453.
 Realism, the Zola-Maupassant school of, in French fiction, founded by Flaubert's 'Madame Bovary,' 45: 433.
 Realism shown by Miss Wilkins, with leaning to romanticism, 39: 15983.
 Realism, that of Tolstoy, Turgéneff and Howells, 5: 2273.
 Realism and the Russian novel, De Vogüé on, 38: 15445.
 'Realities,' Indian epigram, 41: 16991.
 'Reason, Authority of,' Jeremy Taylor on, 36: 14554.
 'Recessional,' by Rudyard Kipling, 40: 16433.
Recke, Ernst von der, 43: 453.
Reclus, J. J. É., 43: 453.
 'Reconstructive Force of Scientific Criticism,' by Andrew D. White, 39: 15853.
 'Records of a Girlhood,' by Frances Anne Kemble, 45: 428.
 'Records of Later Life,' by Frances Anne Kemble, 45: 429.
 'Red as a Rose Is She,' by Rhoda Broughton, 45: 451.
 'Red Badge of Courage, The,' by Stephen Crane, 45: 431.

- 'Red Cockade, The,' by Stanley J. Weyman, 44: 16.
- 'Red Fisherman, The,' by Winthrop Mackworth Praed, 41: 16038.
- 'Redgauntlet,' by Sir Walter Scott, 44: 209.
- 'Red Men and White,' by Owen Wister, 39: 16101-22.
- Redpath, James**, 43: 453.
- 'Red Rover, The' by James Fenimore Cooper, 44: 203.
- 'Reds of the Midi, The,' by Félix Gras, 44: 17.
- Rechwitz-Schmözl, Oskar von**, 43: 453.
- Reese, L. W.**, 43: 453; ('Rachel,' 40: 16461; 'A Rhyme of Death's Inn,' 40: 16446; 'April Weather,' 40: 16498.
- Reeve, Clara**, 43: 453.
- Reeves, Helen Buckingham**, 43: 453.
- Reeves, M. C. L.**, 43: 454.
- 'Reference, Works of,' 45: 444.
- 'Reflections of a Married Man,' by Robert Grant, 44: 143.
- 'Reformation of the Church of England,' by Bishop Burnet, 45: 360.
- 'Refusal of Charon,' Romaic, 41: 16826.
- Regaldi, Giuseppe**, 43: 454.
- Regnard, Jean François**, 43: 454.
- Regnier, M.**, 43: 454.
- Reich, Emil**, essay on Jókai, 21: 833I.
- Reid, Christian**. See **TIERNAN, FRANCES C.**, 43: 454.
- Reid, Mayne**, 43: 454.
- Reid, Thomas**, 43: 454.
- Reid, Thomas Wemyss**, 43: 454.
- Reid, Whitelaw**, 43: 454.
- Reinbold, Adelheid**. See **BERTHOLD**, 43: 454.
- Reinick, Robert**, 43: 454.
- 'Rejected Addresses,' by James Smith, 44: 68.
- Religion, Selden on disputes in, 33: 13109.
- Religion, Butler's arguments on, 44: 204.
- 'Religion, Italian Art in Its Relation to,' by Symonds, 36: 14340.
- Religion, Lessing's philosophy of, 23: 9008.
- 'Religion, On,' by Montesquieu, 26: 10262.
- Religion and science, the conflict between, Dr. J. W. Draper on, 44: 247.
- Religion, Tennyson's handling of, 36: 14586.
- Religion, defense of, against theology and priesthood, by Swinburne, 36: 14291.
- Religion, Mrs. Dolly Winthrop's, in 'Silas Marner,' 45: 550.
- Religion, as slavery to forms, criticized by Max Nordau, 44: 263.
- Religion in Spain, independent and secular tone towards, in the novels of Galdós and others of the same school, 15: 6156, 6157.
- Religion, new departure in, all Protestant sects in America moving towards the ideal of spirit and truth, 39: 15914.
- Religion, Max Müller's study of, 26: 10428.
- Religions regarded as transitory stages of human development, 22: 8954.
- Religions, importance to them of supernaturalism, W. Bagehot on, 3: 1208.
- Rellstab, Ludwig**, 43: 454.
- 'Remarkable Providences,' by Increase Mather, 44: 244.
- 'Rembrandt, Works of,' by Charles Blanc, 5: 2053; sketch of, 2055.
- Rémusat, Charles de**, 43: 455.
- Rémusat, C. E. J. de**, 43: 455.
- Rémusat, J. P. A.**, 43: 455.
- Renan, Ernest**, an eminent French Orientalist, a scholar and thinker of great distinction in the new liberal study of Christian origins, Ferdinand Brunetière on, 31: 12149-63; influenced to relinquish Catholic faith by his sister Henriette, 12150; his 'Future of Science' especially represented him, 12151; his first great works, *id.*; conception of finding religion under all the religions, 12153; undertakes to deal with the origins of Christianity in seven successive works, 12154; his method of treating sacred records, 12155; ultimate popular success, 12158; later and inferior work, 12159; his articles in 'The Literary History of France,' 12161; merits as a writer, 12162.
- 'Brother and Sister,' 12164-71; 'To the Pure Soul of My Sister Henriette,' 12172; ('Motives and Conduct,' 12173-9; 'The Share of the Semitic People in the History of Civilization,' 12180-90; 'The Persistence of the Celtic Race,' 12191-4; biography, 43: 455.
- Renan, sketch of, by Paul Bourget, 5: 2258; Renan, Darmesteter on, 11: 4381; 'History of Israel,' 44: 247; Renan of Celtic blood; his essay on 'The Poetry of the Celtic Races,' 38: 15377.
- 'René' by François Auguste Châteaubriand, 44: 310.
- 'Renouncement,' by Alice Meynell, 40: 16358.
- Replier, Agnes**, 43: 455.
- 'Republic,' Plato's, "the greatest uninspired writing," 45: 449.
- 'Resolution and Independence,' by William Wordsworth, 39: 16210-3.
- 'Respite,' by Ina D. Coolbrith, 40: 16533.
- 'Rest,' by Mary Woolsey Howland, 41: 16852.
- 'Rest in the Beloved,' by Freiligrath, 15: 6008.
- Restif, N. E.**, 43: 455.
- Restoration, final, of all souls, argued by Dr. Edward Beecher, 44: 247.
- 'Reszket a Bokor, Mert,' by Petőfi Sándor (Magyar), 41: 1699.
- 'Return of the Native, The,' by Thomas Hardy, 17: 6934, 6935; 45: 425.
- 'Return, The,' by Philip James Bailey, 41: 16012.
- 'Returned with Usury,' folk-song, 41: 17002.
- Reuchlin, Johann**, 43: 455.
- Reumont, Alfred von**, 43: 455.
- Reuss, E. W. E.**, 43: 455.
- Reuter, Fritz**, 31: 12195-7; the novelist of the proletariat, 12195; his masterpiece, 'My

- Apprenticeship on the Farm,' 12196; 'In the Year '13,' enormously popular, *id.*
- 'The Old Parson's Death,' 12197-200; 'The Miller and the Justice,' 12200-5; biography, 43: 455; 'Old Story of My Farming,' 44: 158.
- 'Revel, The,' by Bartholomew Dowling, 40: 16373.
- Revere, Joseph Warren**, 43: 455.
- 'Reverend Idol, A,' by Lucretia Noble, 44: 231.
- 'Reveries of a Bachelor,' by Ick Marvel, 45: 411.
- 'Revery of Boyhood, A,' by Heinrich von Morungen, 41: 16817.
- Réville, Antoine**, 43: 455.
- Révoil, Benédict Henri**, 43: 456.
- 'Revolt of Mother,' by Miss Wilkins, 39: 15985-6000.
- 'Revolution of 1848, The,' by Welhaven, 38: 15781.
- Rexford, Eben Eugene**, 43: 456.
- Reybaud, M. R. L.**, 43: 456.
- 'Reynard the Fox,' 44: 37.
- Reynolds, Frederic**, 43: 456.
- Reynolds, Sir Joshua**, 43: 456.
- Rhiccart, Rhys Goch Ap**, 'The Song of the Thrush,' 40: 16521.
- Rhodes, Albert**, 43: 456.
- Rhodes, James Ford**, notable American historian, 31: 12206-8; his great work on the history of the United States from 1850 to the election of President Cleveland, 12207.
- 'Daniel Webster,' 12208-13; 'Webster's Death,' 12213; 'Improvement in American Health,' 12215-9; 'American Manners in 1850,' 12219-24; biography, 43: 456; essay on Carl Schurz, 33: 12974.
- Rhodes, William Barnes**, 43: 456.
- 'Rhodora, The,' by R. W. Emerson, 13: 5454.
- 'Rhyme of Death's Inn, A,' by Lizette Woodworth Reese, 40: 16446.
- 'Rhyme of the Rail,' by John Godfrey Saxe, 41: 16689.
- Rhys, Ernest**, 'The Wedding of Pale Brownen,' 41: 16921; essays on Campion, Celtic Literature, Hunt, the Mabinogion, Malory, Masques, Myths and Folk-Lore of the Aryan Peoples, Ossian and Ossianic Poetry, 8: 3184; 8: 3403; 19: 7791; 23: 9373; 24: 9645; 25: 9777; 26: 10522; 27: 10865.
- Rhys, John**, 43: 456.
- Ribeiro, Bernardim**, 43: 496.
- Ribeiro, T. A. F.**, 43: 456.
- Ribot, Th.**, 'Heredity,' 45: 364.
- Ricardo, David**, 43: 456.
- Riccobini, A. F.**, 43: 457.
- Riccobini, Luigi**, 43: 457.
- Riccobini, M. J. L. de M.**, 43: 457.
- Rice, George Edward**, 43: 457.
- Rice, Harvey**, 43: 457.
- Rice, James**, 43: 457; 'The Golden Butterfly,' 44: 270; 'The Chaplain of the Fleet,' 44: 236.
- Richards, Alfred Bate**, 43: 457.
- 'Richard II.,' Shakespeare's play of the winning of the English throne by Henry IV., 45: 386.
- 'Richard III.,' the last of a closely linked group of historical tragedies by Shakespeare, 45: 383.
- 'Richard Cable,' by S. Baring-Gould, 45: 423.
- Richards, Laura Elizabeth**, 43: 457.
- Richardson, Charles Francis**, 'Justice,' 41: 16901.
- Richardson, Mrs. Abby Sage**, 43: 457.
- Richardson, Albert Deane**, 43: 457.
- Richardson, Samuel**, a notable founder of English novel-writing, 31: 12225-8; his first book, 'Pamela,' grew out of a series of letters to serve as a guide to servant girls, 12225; his second, 'Clarissa,' 12226; 'Sir Charles Grandison,' 12227; the author's popularity, *id.*; the 'Joseph Andrews' of Fielding a satire on Richardson, *id.*
- 'Pamela Immured by Her Lover,' 12228-37; 'Miss Byron's Rescue from Abduction, by Sir Charles Grandison,' 12238-46; biography, 43: 458.
- 'Pamela, or Virtue Rewarded,' 44: 41; 'Clarissa Harlowe,' 44: 42; 'Sir Charles Grandison,' 45: 489.
- Richardt, Christian Ernst**, 43: 458.
- Richebourg, Jules Emile**, 43: 458.
- Richelieu, A.-J. du P.**, 43: 458.
- Richelieu, historic study of, in de Vigny's 'Cinq-Mars,' 44: 218.
- Richepin, Jean**, 43: 458.
- 'Richest Prince, The,' by Justinus Kerner, 41: 16748.
- Richmond, Legh**, 43: 458.
- Richter, Jean Paul**, a notably healthy German romance-writer, poet, and thinker, E. P. Evans on, 31: 12247-51; abandoned theology for literary work, 12248; his early work a failure, 12249; dates of his productions, 12250; his best works of fiction, *id.*; thinker, humorist, poet, 12251.
- 'Extra Leaf on Consolation,' 12252; 'The New-Year's Night of a Miserable Man,' 12253; 'From First Flower Piece,' 12255; 'Maxims from Richter's Works,' 12256-64; biography, 43: 458; 'Fruit, Flower, and Thorn Pieces,' 44: 180.
- Riddell, C. E. L. (Mrs. J. H.)**, 43: 458.
- Ridderstad, Karl Fredrik**, 43: 458.
- Rideing, William Henry**, 43: 458.
- 'Riding Together,' by William Works, 40: 16575.
- Ridpath, John Clark**, 43: 458.
- Riehl, Wilhelm Heinrich**, 43: 459.
- Riemer, Friedrich Wilhelm**, 43: 459.
- 'Rienzi, the Last of the Roman Tribunes,' by Sir Edward Bulwer-Lytton, 45: 538.
- Riethmüller, Christopher James**, 43: 459.
- Riis, Jacob August**, 43: 459.
- Riley, James Whitcomb**, an American humorous poet, 31: 12265-7; began with poems

- in 1883, 12266; pathos and humor blend in his best verse, *id.*
- 'Away,' 12267; 'When She Comes Home,' 12268; 'A Life Lesson,' *id.*; 'A Song,' 12269; 'Nothin' to Say,' *id.*; 'Knee-Deep in June,' 12270-2; biography, 43: 459.
- 'Rime of the Ancient Mariner, The,' by Samuel Taylor Coleridge, 44: 68.
- Ring, B. J. J. M.**, 43: 459.
- Ring, Max**, 43: 459.
- Rinuccini, Ottavio**, 43: 459.
- Rioja, Francisco de**, 43: 459.
- Riordan, Roger**, 43: 459.
- Ripley, George**, 43: 459.
- 'Rise of the Dutch Republic, The,' by John Lothrop Motley, 45: 421.
- Rishanger, William**, 43: 460.
- Ritchie, Mrs. Anna Cora**, 43: 460.
- Ritchie, Anne Thackeray**, notable English novelist and biographer, daughter of W. M. Thackeray, 31: 12273-5; 'Little Scholars in the London Schools,' 12273; 'Old Kensington,' 12274; short stories and sketches, *id.*; her reminiscences, 12275.
- 'My Witch's-Caldron,' 12275-83; 'Bricks and Ivy,' 12284-7; 'Dutch Tiles,' 12288-93; 'My Father's Mother,' 12294; biography, 43: 460.
- Ritson, Joseph**, 43: 460.
- Ritter, Frédéric Louis**, 43: 460.
- Ritter, Heinrich**, 43: 460.
- 'Rivals,' by Virginia Peyton Fauntleroy, 40: 16656.
- Rivarol, Antoine**, 43: 460.
- 'River Charles, The,' by Annie Fields, 40: 16540.
- Rives, Amélie**. See TROUBETZKOI, 43: 460; 'The Quick or the Dead?' 44: 8; 'Unto the Least of These Little Ones,' 40: 16454.
- Rivet, Gustave**, 43: 460.
- Rivière, H.-L.**, 43: 460.
- 'Robber Count, The,' by Julius Wolff, 45: 422.
- 'Robbery Under Arms,' by Rolf Boldrewood, 45: 424.
- Robbins, Chandler**, 'Evening Hymn,' 41: 16857.
- 'Robert Elsmere,' by Mrs. Humphry Ward, 45: 459.
- 'Robert Falconer,' by George Macdonald, 44: 317.
- Robertin, Robert**, 43: 460.
- Robert of Gloucester**, 43: 460.
- Roberts, Anna S.**, 43: 461.
- Roberts, Dr. A., and Dr. J. Donaldson**, 'The Christian Fathers: A Collection of the Works of, Prior to 325 A.D.', 44: 79.
- Roberts, Charles G. D.**, a Canadian poet and story-writer, 31: 12295-6; his 'Songs of the Common Day' and 'Book of the Native,' 12295; prose works, 12296.
- 'Strayed,' 12297-300; 'The Unsleeping,' 12300; 'An Epitaph for a Husbandman,' 12301; 'The Little Field of Peace,' *id.*; 'Marsyas,' 12302; 'The Flight of the Geese,' 12303; 'Be-
- side the Winter Sea,' 12304; 'The Deserted City,' *id.*; biography, 43: 461; essays on Carman and Parkman, 8: 3302; 28: 11087.
- Roberts, Emma**, 43: 461.
- Roberts, Lord**, 'Forty-one Years in India,' 44: 83.
- Roberts, Margaret**, 43: 461; 'Mademoiselle Mori,' 44: 213.
- Roberts, Samuel**, 43: 461.
- Roberts, William Carman**, 'To the Lord of the Years,' 41: 16911; 'Alien,' 41: 16725.
- Robertson, Frederick William**, a brilliant New Departure English preacher, one of the notable examples of Broad Church work in England, 31: 12305-7; his religious position, 12305; new conception of Christianity, 12307.
- 'The Early Development of Christ,' 12308-11; 'The Universal Nature of Christ,' 12312-4; biography, 43: 461.
- Robertson, James Burton**, 43: 461.
- Robertson, Thomas William**, 43: 461.
- Robertson, William**, 43: 461.
- 'Robespierre in Paris, 1770,' G. H. Lewes on, 23: 9043.
- 'Robin Adair,' by Lady Caroline Keppel, 40: 16598.
- 'Robin Gray,' by Charles Gibbon, 44: 318.
- 'Robin Hood and Guy of Gisborne,' 3: 1312-9.
- Robinson, Agnes Mary Frances**, 31: 12315-6; her poetry, 12315; her realism and sweetness, 12316.
- 'Tuscan Cypress,' 12316; 'Red May,' 12319; biography, 43: 461.
- Robinson, Charles Seymour**, 43: 461.
- 'Robinson Crusoe,' by Daniel Defoe, 44: 297.
- Robinson, Frederick William**, 43: 462.
- Robinson, Henry Crabb**, 43: 462.
- Robinson, Jane**, 43: 462.
- Robinson, John**, pastor at Scrooby, England, and in Leyden, Holland, of the Pilgrim Fathers, 44: 127; 'New Essays: Observations, Divine and Moral,' *id.*
- Robinson, Mary**, 43: 462.
- Robinson, Philip Stewart**, 43: 462.
- Robinson, T. A. L.**, 43: 462.
- Roche, Antonin**, 43: 462.
- Roche, James Jeffrey**, 43: 462; 'The Kearsarge,' 40: 16570; 'The V-a-s-e,' 41: 16693.
- 'Rocked in the Cradle of the Deep,' by Emma C. Willard, 41: 16855.
- Roche, Regina Maria**, 43: 462; 'The Children of the Abbey,' 44: 33.
- Rochefort, Victor Henri**, 43: 462.
- Rocheſoucauld**, French author of maxims, memoirs, and letters, 31: 12320; his 'Maxims' and 'Memoirs,' 12321.
- 'Maxims,' 12322-9; 'Reflections,' 12330-2; 'On Conversation,' 12333-4; biography, 43: 462.
- Rochester, John Wilmot**, 43: 463.
- Rochon de Chabannes, Marc Antoine Jacques**, 43: 463.
- 'Rock and Sea, The,' by Charlotte Perkins Stetson, 40: 16552.

- 'Rocking Hymn, A,' by George Wither, 39: 16124.
- Rod, Édouard**, a Swiss-French novelist and essayist, Grace King on, 31: 12335-7; his novels, 12336; ('The Sense of Life' and 'Moral Ideals of the Present Time,' 12337.
- ('Marriage,' 12337-41; 'Paternity,' 12342-4; biography, 43: 463; 'The White Rocks,' 44: 306; essay on Rousseau, 31: 12435.
- Rodbertus, Johann Karl**, 43: 463.
- Rodd, James Rennell**, 43: 463.
- Rodenbach, George**, 43: 463.
- Rodenberg, Julius**, 43: 463.
- Rodger, Alexander**, 43: 463.
- Rodkinson, Michael L.**, ('Babylonian Talmud,' 44: 22.
- 'Rodman the Keeper,' by Constance Fenimore Woolson, 39: 16166-92.
- Roe, Azel Stevens**, 43: 463.
- Roe, Edward Payson**, 43: 463; ('Barriers Burned Away,' 44: 327.
- Roger of Hovedon**, 43: 464.
- Rogers, Henry**, 43: 464.
- Rogers, James Edwin Thorold**, 43: 464; ('Economic Interpretation of History,' 44: 131; ('Agriculture and Prices,' 44: 158.
- Rogers, Robert**, 43: 464.
- Rogers, Robert Cameron**, ('The Rosary,' 41: 16815; ('A Outrance,' 40: 16660.
- Rogers, Samuel**, a notable English poet, 31: 12345-7; his career for half a century, 12345; his poetry, 12346.
- 'Ginevra,' 12347; ('From the Pleasures of Memory,' 12349-51; ('From Recollections of the Table-Talk of Samuel Rogers,' 12352-6; biography, 43: 464.
- Rohan, Henri de**, 43: 464.
- Rohlf, Anna Katherine (Green)**. See GREEN, 43: 464.
- Roig, Jaume**, 43: 464.
- Rojas y Zorilla, F.**, 43: 464.
- Roland, Madame—Manon Jeanne Philpon**, 43: 464.
- Rolfe, William James**, 43: 464.
- Rolland, Amédée**, 43: 465.
- Rollenhagen, Georg**, 43: 465.
- Rollett, Hermann**, 43: 465.
- Rollin, Ambrose Lucien**, 43: 465.
- Rollin, Charles**, 43: 465.
- Rollinat, André**, 43: 465.
- Rollinat, Maurice**, 43: 465.
- Rollins, Alice Marland**, 43: 465; ('Indian Summer,' 40: 16509.
- 'Roll Out, O Song,' by Frank Sewall, 41: 16873.
- Romaine, Harry**, ('All on One Side,' 40: 16624.
- Roman emperors, from Julius Cæsar to Domitian, Caius Suetonius on, 45: 366.
- Roman culture, picture of, at the time of Christ, in Sellar's ('The Roman Poets,' 45: 556.
- Roman culture in the age of Cæsar and Cicero, in Froude's ('Cæsar') and Forsyth's ('Ciceron,' 45: 366-7.
- Cicero's public and private life studied, by Gaston Boissier, 45: 512.
- 'Roman Law, Importance of a Knowledge of,' by Sir Henry Maine, 24: 9610.
- Roman law, preserved in ('The Pandects' of Justinian, 45: 442.
- 'Roman Literature, A History of,' by A. C. T. Cruttwell, 44: 216.
- Roman Poets of the Later Empire**, Harriet Waters Preston on, 31: 12357-63; Annius Florus, 12357; the ('Pervigilium Veneris,' *id.*; Calpurnius Siculus, 12358; Ausonius, 12359; Claudianus, 12360; Numatianus, 12361; Boëthius, 12362.
- 'Annius Florus,' 12363; ('The Emperor Hadrian,' 12364; ('Author Unknown,' *id.*; ('Calpurnius Siculus,' 12365; ('Decimus Magnus Ausonius,' 12367; ('A Mother's Epitaph,' 12368; ('Claudius Claudianus,' 12369; ('Invocation to Victory,' *id.*; ('Claudius Rutilius Numatianus,' 12370; ('Anicius Severinus Boëthius,' *id.*; ('The Hymn of Philosophy,' 12372.
- 'Romance of a Mummy, The,' by Théophile Gautier, 44: 252.
- 'Romance of Dollard, The,' by Mary Hartwell Catherwood, 44: 199.
- 'Romance of the Rose, The,' 44: 216.
- 'Roman de la Rose,' a French poem of A. D. 1310, the great example of song in French until Charles d'Orléans, François Villon, and Clément Marot, who prepared the way for Ronsard, 31: 12373.
- 'Roman Singer, A,' by Francis Marion Crawford, 44: 155.
- 'Roman Affairs,' by Félicité Robert de Lamennais, 44: 187.
- 'Romantic, The, in Literature,' Pater on, 28: 11167.
- Romanticism in German literature—Heine's antagonism to, 45: 544.
- Romanticism in the novels of Miss Wilkins modifies her realism, 39: 15983.
- 'Rome, A General History of,' by Charles Merivale, 45: 466.
- 'Rome, History of,' by Victor Duruy, from B.C. 753 to A.D. 395, 45: 340.
- 'Rome, The Struggle for,' a work of pre-eminent power and merit, by Felix Dahn, 10: 4268.
- 'Rome, The Fall of,' by Gibbon, 16: 6299-303.
- 'Rome, The Final Ruin of,' by Gibbon, 16: 6316-32.
- Rome, Montesquieu on two causes which destroyed, 26: 10264.
- Rome, a study of, in Nero's time, in Ernst Eckstein's ('Nero,' 44: 298.
- Rome, a study of, in Nero's time depicted in Quo Vadis,' Sienkiewicz's popular novel, 45: 406.
- Rome, life and Christianity in, at the time of Domitian (A. D. 95), pictured in Eckstein's ('Quintus Cladivus,' 45: 539.
- Rome of the time of Marcus Aurelius depicted in Pater's ('Marius, the Epicurean,' 45: 433.
- Rome of the time A. D. 250-300, pictured in Ware's ('Aurelian,' 44: 290.

- 'Rome,' by Francis Wey, 44: 101.
 Rome in the 5th century A.D., scenes and characters of, in Wilkie Collins, ('Antonina,' 45: 370.
 Rome, story of the change in, from pagan to Christian, by Lanciani, 45: 466; a general history of, from 753 B.C. to 476 A.D., by Merivale, 45: 466.
 Rome, life at in the 14th century depicted in Bulwer's novel ('Rienzi,' 45: 538.
 Rome, its ruins and other present conditions explained, by E. A. Freeman, 15: 5982-7.
 Rome, recent and art, pictured in Hawthorne's ('The Marble Faun,' 44: 289.
 Rome under united Italy, depicted by Crawford in ('Don Orsino,' 45: 371.
 'Rome, the Church of,' Macaulay on, 24: 9408.
 Rome, its priesthood portrayed by D'Azeglio, 3: 1136-7.
 Rome and other Italian cities, scenes of, depicted by A. J. C. Hare, 44: 164.
 'Romeo and Juliet,' Shakespeare's drama of youth and love, based on an old Italian story, 45: 382.
Romey, L. C. R. G. O., 43: 465.
Romieu, Auguste, 43: 465.
 'Romola,' by George Eliot, 45: 514.
Rondelet, A. F., 43: 465.
Ronsard, Pierre de, Katharine Hillard on, 31: 12373-9; the age into which he was born, 12373; his personal life, 12374; his efforts to enrich the French language, 12375; success of his poems, 12376; his complete works, 12377; his service to French speech and poetry, 12378; compared to Herrick, *id.*; to Chaucer, 12379.
 'Sonnet,' 12379; ('His Lady's Tomb,' 12380; ('Roses,' *id.*; ('To Cassandra,' *id.*; ('Song,' 12381; ('A Madrigal,' *id.*; ('Good Counsel,' 12382; ('Ronsard to his Mistress,' 12383; biography, 43: 466.
Ronsin, Charles Philippe, 43: 466.
Roosevelt, Robert Barnwell, 43: 466.
Roosevelt, Theodore, an American largely devoted to political activity, in public office 1882-97, and author from 1883 of travels in the Pacific West, biographies of Benton and Gouverneur Morris, and histories of the War of 1812, New York City, and the Great West, 31: 12384-5.
 'The Indians of the Northwest,' 12385-90; ('Backwoodsmen and other Early Types,' 12390-6; biography, 43: 466; ('The Winning of the West,' 45: 495.
Root, George Frederick, 43: 466.
 'Root's Dream, The,' by R. K. Munkittrick, 40: 16515.
Ropes, John Codman, 43: 466.
Roqueplan, L. V. N., 43: 466.
Roquette, A. E., 43: 466.
Roquette, Otto, 43: 466.
 'Rory O'More,' by Samuel Lover, 44: 48.
 'Rosary, The,' by Robert Cameron Rogers, 41: 16815.
Rosa, Salvator, 43: 466.
Rosa Gonzales, Juan de la, 43: 466.
Roscellin, first Nominalist philosopher; teacher of Abelard, 1: 17-8; rationalist conflict with church, 19.
Roscoe, Thomas, 43: 467.
Roscoe, William, 43: 467.
Roscommon, W. D., 43: 467.
 'Rose and the Ring, The,' by W. M. Thackeray, 44: 133.
 'Rose Garden, The,' by Mary Frances Pearn, 44: 141.
Rose, George. See SKETCHLEY, 43: 467.
 'Rose of Kenmare, The,' by Alfred Percival Graves, 40: 16334.
 'Rose, To the,' by Hölderlin, 41: 17004.
Rosegger, P. K., 43: 467.
Rosell, Gayetano, 43: 467.
 'Rosemary, The,' by Margaret Deland, 41: 16745.
Rosen, George, Baron de, 43: 467.
Rosenkranz, J. K. F., 43: 467.
Rosenthal-Bonin, Hugo, 43: 467.
Rosetti or Roseti, Constantin, 43: 467.
Rosier, Joseph Benard, 43: 467.
Rosini, Giovanni, 43: 467.
Rosmini-Serbati, Antonio, 43: 468.
Rosmini, Carlo de, 43: 468.
Rosny, A. J. N. de, 43: 468.
Ross, Albert. See PORTER, LINN BOYD, 43: 468.
Ross, Alexander, 43: 468.
Ross, Clinton, 43: 468.
Ross-Church, Mrs. Florence. See MARRYAT, FLORENCE, 43: 468.
**Rosset, ('Agriculture,' 44: 158.
Rossetti, Christina Georgina, an English woman poet whose four volumes of verse are a product, in respect especially of religious aspiration and spiritual vision, almost equal to the best of the Victorian age, William Morton Payne on, 31: 12397-9; comparison with Mrs. Browning, 12397; her volumes of poetry (1862, 1866, 1881, and 1896), 12398; her prose writings, mostly devotional, *id.*; prominent in English literature as the poet of religious aspiration and spiritual vision, *id.*
 'Hope Is Like a Harebell,' 12399; ('Dream-Land,' *id.*; ('A Birthday,' 12400; ('Remember,' 12401; ('After Death,' *id.*; ('Echo,' 12402; ('Song,' *id.*; ('Rest,' 12403; ('Up-Hill,' *id.*; ('The Three Enemies,' 12404; ('Old and New Year Ditties,' 12405; ('Amor Mundi,' 12407; ('Life Hidden,' 12408; ('Whitsun Eve,' *id.*; ('Heaven Overarches,' 12409; ('The Heart Knoweth its Own Bitterness,' *id.*; biography, 43: 468.
Rossetti, Dante Gabriel, an English poet of eminent rank, extraordinarily rich in imagination, and a notably spiritual poet, William Morton Payne on, 31: 12411-5; his high and equal mastery of both poetry and painting, 12411; the volume of ('Early Italian Poets') (1861), called later ('Dante and His Circle,'**

- 12412; first volume of 'Poems' (1870), *id.*; the 'Ballads and Sonnets' (1881), 12414; his 'Dante at Verona' the finest of his Dante tributes, *id.*; the four great ballads, 'Sister Helen,' 'Rose Mary,' 'The White Ship,' and 'The King's Tragedy,' *id.*; in 'The House of Life' a century of sonnets equal to the best in the language, 12415.
- 'The Blessed Damozel,' 12416; 'The Double Betrayal,' 12419-21; 'The Second-Sight,' 12422; 'The Card-Dealer,' 12425; 'Sudden Light,' 12426; 'The Woodspurge,' *id.*; 'The Sea-Limits,' 12427; 'The Cloud Confines,' 12428; 'Song of the Bower,' 12429; 'Sonnets from The House of Life,' 12430-3; 'On Refusal of Aid between Nations,' 12434; 'For A Venetian Pastoral, by Giorgione, in the Louvre,' 12434; biography, 43: 468.
- Rossetti, Gabriele**, 43: 468.
- Rossetti, Maria Francesca**, 'A Shadow of Dante,' 44: 235.
- Rossetti, William Michael**, 43: 468.
- Rossi, Ernesto**, 43: 468.
- Rost, John Christopher**, 43: 469.
- Rostan, Joseph André de**, 43: 469.
- Rostand, Joseph Eugène Hubert**, 43: 469.
- 'Rosy Musk-Mallow, The,' by Alice E. Gillington, 41: 16998.
- Rota, Vincent**, 43: 469.
- Rotalier, Charles Édouard Joseph**, 43: 469.
- Rotgans, Lucas**, 43: 469.
- Rotrou, Jean**, 43: 469.
- Rotteck, K. W. R. von**, 43: 469.
- Roucher, Jean Antoine**, 43: 469.
- Rougemont, M. N. B. de**, 43: 469.
- Rouget de Lisle, C. J.**, 43: 469.
- 'Roughing It,' by Samuel L. Clemens, 44: 36.
- 'Rougon-Macquart, Les,' by Émile Zola, 44: 313.
- Roumanille, Joseph**, 43: 470.
- Roumieux, Louis**, 43: 470.
- 'Roundabout Papers, The,' by William Makepeace Thackeray, 44: 228.
- Rousseau, Jean Baptiste**, 43: 470.
- Rousseau, Jean Jacques**, a French radical writer of works notably representative of the new ideas on which the French Revolution was based. Édouard Rod on, 31: 12435; a prize 'Discourse on the Arts and Sciences' (1749), containing the germs of his ideas, *id.*; a successful opera (1752) made him very popular at court, 12436; his three revolutionary works, 'The New Héloïse,' 'The Social Contract,' and 'Emile,' bringing at once immense popularity and violent persecution, *id.*; years of poverty in Paris (1770-8), *id.*; Rousseau's imagination, fertile and disordered, producing errors of both judgment and conduct, 12437; his insufficient fundamental idea, the superiority of the state of nature, 12438; his immense influence due (1) to the passionate sincerity of his denial of authority, his negation of tradition, and (2) his literary gifts and method, an oratorical style and eloquence 12439; essentially a forerunner—shaped the century which followed him, 12439-40.
- (Foreword,) 12441; 'The People,' 12442; 'From Émile,' 12444-7; 'On the Uses of Travel,' 12448-50; 'In the Isle of St. Peter,' 12451-6; biography, 43: 470.
- 'Confessions,' 44: 78; ('Émile,' 44: 160; 'Rousseau at Montmorency,' John Morley on, 26: 10325; his undisciplined sensibility; Goethe's improvement upon, 16: 6385-6; his idea of woman criticised by Mary Wollstonecraft, 39: 16138-42).
- Rousseau, Pierre**, 43: 470.
- Rousseau, Pierre Joseph**, 43: 470.
- Rousset, C. F. M.**, 43: 470.
- Roux, Amédée**, 43: 470.
- Rowbotham, John Frederick**, 43: 470.
- Rowe, Nicholas**, 43: 470.
- Rowson, Susanna**, 43: 470; 'Charlotte Temple,' 44: 132.
- Roy, J. J. É.**, 43: 470.
- Roy, Pierre Charles**, 43: 471.
- 'Royalty,' by Josephine Peabody, 41: 16747.
- Royce, Josiah**, 43: 471; essays on Kant and Spinoza, 21: 8477; 35: 13785.
- Royer, Alphonse**, 43: 471.
- Roz, Firmin**, essays on Maupassant and Sully-Prudhomme, 25: 9803; 36: 14209.
- Rückert, Heinrich**, 43: 471.
- Rückert, Friedrich**, a German poet of high rank, a scholar in Oriental literature, and an ardent patriot in the second decade of the century, 31: 12457-9; comparison with Uhland, 12457; his patriotic 'Sonnets in Armor' (1814), 12458; philology his vocation—Oriental languages and literature his life task (1826-66), *id.*; his 'Roses of the East,' translations from Indian, Persian, Chinese, Arabian, and Hebrew, *id.*; his love-songs and other lyrics, 12459; his 'The Brahman's Wisdom,' *id.*
- 'The Hour-Glass of Ashes,' 12459; 'Amaryllis,' 12460; 'Sad Spring,' *id.*; 'The Sun and the Brook,' 12461; 'The Dying Flower,' 12462; 'Nature More than Science,' 12464; 'Greediness Punished,' 12465; 'The Patriot's Lament,' 12466; 'Barbarossa,' 12467; 'The Drum,' 12468; 'Gone in the Wind,' 12469; 'Told by a Brahmin,' 12470; biography, 43: 471; 'A Shelter against Storm and Rain,' 41: 16867.
- Rudagi, F.-A. M.**, 43: 471.
- 'Rudder Grange,' by Frank R. Stockton, 44: 109.
- Rudel, Gauffre or Godefroy, Prince of Blaye**, 43: 471.
- Rudyard Kipling**, 'Ballads and Barrack-Room Ballads,' 44: 299.
- Rueda, Lope de**, 43: 471.
- Ruffini, Giovanni Domenico**, an Italian-English novelist, one of the "Young Italy" band under Mazzini, domiciled in England between 1833 and 1848, and author of novels of Italian life in English, 31: 12471-3; his 'Lorenzo Benoni'

- is really an autobiography, 12471; exceptional character of 'Dr. Antonio' (1855), 12472.
- 'The Idyl at a Close,' 12473-86; biography, 43: 471; 'Doctor Antonio,' 44: 235.
- Ruge, Arnold,** 43: 472.
- '(Ruins,' by Constantin François Volney, 44: 89.
- Ruiz, Juan,** 43: 472.
- Rulhière, C. C. de la,** 43: 472.
- Rumford, Count (Benjamin Thompson),** an American scientist, statesman and philosopher, 43: 472.
- Rūmī, Jalāl-ad-din,** a Persian Moslem poet, founder of the sect of whirling dervishes, and author of religious and mystic poetry, A. V. Williams Jackson on, 32: 12487; his father the founder of a college in Syria, *id.*; career of the son as successor to his father, 12487-8; his 'Masnāvī' a poem in six books and 30,000 to 40,000 rhymed couplets, in which tales, parables, anecdotes, legends, and precepts, are made to teach spiritual religion, 12488.
- 'The Song of the Reed, or Divine Affections,' 12489; 'The Merchant and the Parrot,' 12490-92; 'The Chinese and Roman Artists; or, The Mirror of the Heart,' 12493-4; biography, 43: 472.
- Rumohr, K. F. L. F. von,** a German historian, antiquary and poet; author of 'Italian Researches,' a profound history of art in Italy, 43: 472.
- Rumohr, Theodor Wilhelm,** a Danish novelist, author of romances dealing with the national heroes of Denmark, 43: 472.
- Rundell, Elizabeth,** an English painter, musician, poet, and author, notable for 'The Schönberg-Cotta Chronicles' series of stories, 43: 473.
- Runeberg, Johan Ludvig,** a Swedish poet, and the greatest name in Swedish literature, yet a native and a life-long resident of Finland, which was taken from Sweden in 1809 and annexed to Russia, Wm. M. Payne on, 32: 12495; his early study of the Finnish peasantry, 12496; university position at Helsingfors (1830-7), 12496-7; earliest 'Poems' (1830), 12497; his critical essays and prose tales, *id.*; other poetical work before 1837, *id.*; appointment at the Borgå gymnasium (1837-77), *id.*; his 'Nadeschda' (1841), a study of serfdom, 12498; his 'Kung Fjalar' (1845), a poem in the spirit of a Greek tragedy, *id.*; his greatest work, 'Tales of Ensign Stål' (1848, 1860), thirty-four poems, dealing with episodes of the war in which Finland was lost to Sweden, and the most treasured possession of Swedish literature, 12498-9; the national song of both Finn and Swede, 12499; other works, *id.*
- 'Ensign Stål,' 12500; 'The Village Girl,' 12502; 'The Old Man's Return,' 12504; 'The Swan,' 12505; 'The Work-Girl,' 12506; 'My Life,' 12507; 'Idyll,' 12508; 'Counsels,' *id.*; biography, 43: 473.
- Runkle, Bertha Brooks,** 'The Song of the Sons of Esau,' 41: 16758.
- Runkle, Lucia Gilbert,** essays on Abigail Adams and Hood, 1: 84; 19: 7589.
- Rural and peasant life in France, depicted by George Sand in 'The Haunted Pool' and 'Fadette,' 44: 185.
- Rusden, George William,** an English historian, author of elaborate researches on the history and languages of Australia; his 'History of Australia,' a most careful and detailed work, 43: 473.
- Ruskin, John,** an English critic of art, of life, of nature, and of social conditions, a writer exceedingly rich in striking thoughts, and author of a great variety of books on art, science, history, poetry, ethics, theology, agriculture, education, and economics, John C. Van Dyke on, 32: 12509-16; his study of nature and his fine use of English are perhaps his strongest points, 12509; 'Preterita' (1885-9), a fascinating but incomplete autobiography, *id.*; was turned to art interest by reading Rogers's 'Italy' with Turner's illustrations, 12510; early interest in nature and acquaintance with the Alps, *id.*; his first volume of 'Modern Painters' (1843), a study of nature-truth in landscape painting, scored a great success, *id.*; study in Italy won him completely to the religious and old in art, 12510-1; his 'Pre-Raphaelitism' (1851), 12511; various works on other than art subjects, *id.*; his 'Seven Lamps of Architecture' and 'Stones of Venice,' 12512; incalculable stimulating power of his ideas, *id.*; his art criticism, 12512-3; picturesque nature his finest study, 12513; about 1860 gave up art and nature studies for humanitarian work, 12514; books against social conditions in England (1860-84), *id.*; sacrificed his entire fortune (\$1,000,000), and was utterly broken down physically and mentally, *id.*; other writings of his humanitarian period, 12515; his style, *id.*; a great artist in language, 12516.
- 'On Womanhood,' 12516; 'The Uses of Ornament,' 12518-22; 'Landscapes of the Poets,' 12523-5; 'The Throne,' 12526-31; 'Description of St. Mark's,' 12532-8; 'Calais Spire,' 12539-42; 'The Fribourg District, Switzerland,' 12543-5; 'The Mountain Gloom,' 12546-8; 'Description of Nature,' 12549-57; 'Leaves Motionless,' 12558; 'Cloud-Balancings,' 12560-2; biography, 43: 473.
- Russell, Addison Peale,** an American journalist and essayist, 43: 473.
- Russell, Dora,** an English novelist, author of romances, 43: 473.
- Russell, George William,** 'The Mountaineer,' 40: 16557; 'Great Breath, The,' 41: 16825.
- Russell, Irwin,** an American verse writer, the first to put the negro character to literary account, 43: 473; 'Christmas Night in the Quarters,' 41: 16691; 'Nebuchadnezzar,' 41: 16697.
- Russell, William Clark,** an English novelist, author of 'The Wreck of the Grosvenor' (1878), and a dozen or more subsequent tales

- of the sea and of the British sailor's life, 32: 12563.
- 'A Storm and a Rescue,' 12565-82; biography, 43: 473; 'The Wreck of the Grosvenor,' 44: 305.
- Russell, William Howard, Sir**, an English journalist of the highest distinction, London Times correspondent in the Crimean War, the Sepoy Mutiny in India, and in America during the Civil War, 43: 473.
- 'Russia,' by D. Mackenzie Wallace, 45: 548.
- 'Russia, History of,' by Rambaud, 30: 12042.
- 'Russia: Its People and Its Literature,' by Emilia Pardo-Bazán, 28: 11026.
- Russia, Nihilistic movement in, graphic picture of the elements of it, in the 'Virgin Soil' of Turgeneff, 45: 473.
- Russian scenes in the time of Pugachéf's rebellion, under Catherine II., in 'The Captain's Daughter,' 44: 248.
- Russian high life portrayed by Lermontov in 'Hero of Our Times,' 44: 226.
- Russian peasant life, and other types, by Turgeneff, in 'Annals of a Sportsman,' 44: 167.
- Russian novel, the, and realism, De Vogüé on, 38: 15445.
- Russian Lyric Poetry**, among the most precious contributors to universal poetry, Prince Serge Wolkonsky on, 32: 12583; its development sudden and rapid in the period 1800-1880, *id.*; previous Russian literature "pseudo-classic," imitating French reproduction of Greek and Latin, 12584; in the decades 1721-40, three conspicuous figures, *id.*; (1) Zoukovsky (1783-1852), the first of Russian poets to make human life his theme, the founder of Russian lyricism, 12584-5; (2) Poushkin (1799-1837), sublime excellency of his poetry—vigorous, healthy realism of everyday life, 12585-6; (3) Lermontov (1814-41), the poet of romantic pessimism, completing the realism of Poushkin, 12587; with naturalism succeeding romanticism in Gogol's successors in fiction (Tourgenev, Dostoyevsky, and Tolstoy), a chorus of poets of realism, 12587-8; (1) Nekrassov (1821-77) and Alexis Tolstoy (1817-75), attempting didactic service, the first attacking the upper classes with venomous sarcasm, and the second satirizing, but not hotly, the materialistic tendencies prevalent, 12588; (2) two Slavophile poets, ardently expressing faith in the Russian fatherland,—Honniakov (1804-60), marked by religious thought, and Tutchev (1803-73), noted for a refined sense of nature, 12589; Maykov (born 1821) deals, in his rather cold lyrics, with Greek and Roman antiquity, *id.*; Polonsky (born 1820) is psychological, and Golenischev-Koutousov (born 1848) an observer or spectator of nature, *id.*; Fet (1820-93), the most lyrical of poets—marked by indefinite emotion, *id.*
- 'The Black Shawl,' 12590; 'The Rose,' 12591; 'To Poushkin,' *id.*; 'My Studies,' 12592; 'Caucasus,' *id.*; 'The Bard,' 12593; 'A Monument,' 12594; 'Ya' Perekhil Svoi Zhelanya,' *id.*; 'The Free Life of the Bird,' 12595; 'The Angel,' *id.*; 'The Prisoner,' 12596; 'The Cloud,' *id.*; 'The Cup of Life,' 12597; 'The Angel,' *id.*; 'The Russian Soldier,' 12598; 'The Prophet,' *id.*; 'Happiness in Slumber,' 12599; 'The Coming of Spring,' *id.*; 'Night,' *id.*; 'The Vesper Bells,' 12600; 'Spring Waters,' 12601; 'Sunrise,' *id.*; 'Evening,' 12602; 'The Leaves,' *id.*; 'Russian Song,' 12603; 'The Easter Kiss,' 12604; 'The Alpine Glacier,' *id.*; 'The Kiss Refused,' 12605; 'Believe It Not,' *id.*; 'Renewal,' 12606; 'On Skobelev,' *id.*; 'Tryst,' *id.*; 'A Russian Scene,' 12607; 'Folk-Songs,' *id.*; 'Sorrow,' 12608.
- Rustic nature and life, sympathy with, in Thomas Hardy's novels, 17: 6934, 6938.
- Rutherford, Mark**, 'Catharine Furze,' 44: 236. ('Rutledge,' by Miriam Harris, 44: 136.
- Ryan, Abram Joseph**, an American Catholic poet, Confederate chaplain, author of 'The Conquered Banner,' composed upon Lee's surrender, 43: 473; 'The Cause of the South,' 40: 16423.
- Ryan, William Thomas Carroll**, a Canadian poet, journalist, and Liberal lecturer, 43: 474.
- Rydberg, Abraham Viktor**, a Swedish author and translator; his 'The Last of the Athenians,' a picture of the last conflict between paganism and Christianity; author of 'The Doctrines of Christ According to the Bible,' and other historical religious studies, 43: 474; 'The Last Athenian,' 45: 452.
- Rymer or Rhymers, Thomas the**, a Scotch poet and prophet of the 13th century, of importance in Scotch mythical and legendary literature, 43: 474.

S

- Saar, Ferdinand von**, 43: 474.
- Saavedra, A. de, D. de R.**, 43: 474.
- Saavedra Guzman, A.**, 43: 474.
- Saavedra y Faxardo, Diego de**, 43: 474.
- Sabin, Joseph**, 43: 474.
- Sacchetti, Franco**, 43: 474.
- Sacher-Masoch, L. R. von**, 43: 475.
- Sachs, Hans**, a German poet of the age of Luther, most prolific and many-sided, author of dramas, farces, and poetic tales, and of mastersongs, in the period 1513-73, Charles H. Genung on, 32: 12609-13; a native of Nuremberg, and, after travel as journeyman five years, a shoemaker citizen there sixty years (1516-76), 12609; represented the advanced culture of the chief German mart of commerce by way of Venice with the Orient, 12610; intensely German and strongly Lutheran, but not a Humanist like Dürer, Hutten, and Reuchlin, *id.*; his dramas, in rhymed couplets, over two hundred in number, put German ahead of English before Shakespeare, 12611; greatest of the mastersingers, more than four thousand songs in sixteen folios of manuscript, *id.*; his tales and farces, also in rhymed couplets, and some seventeen hundred in number, are pure, homely, humorous reflections of German life and thought, *id.*; avowed adherence to Luther's views (1523), and wrote four dialogues of an importance as great as that of Luther's own pamphlets, 12612; his light eclipsed after his death, until Goethe's revival of interest in him, *id.*
- 'Under the Pressure of Care or Poverty,' 12613; 'From the Nightingale of Wittenberg,' 12614; 'The Unlike Children of Eve: How God the Lord Talks to Them,' 12616; 'Tale: How the Devil Took to Himself an Old Wife,' 12632; biography, 43: 475.
- Sachs, Julius von**, 43: 475.
- 'Sacking of the City, The,' by Victor Hugo, 19: 7726.
- Sackville, Charles**, 'Song Written at Sea,' 40: 16626.
- Saco, José Antonio**, 43: 475.
- Sacred books and religious faith, Diderot's attempt to demolish, 45: 483.
- 'Sacrifice,' by E. Pauline Johnson ('Tekahion-wake'), 41: 16889.
- Sá de Miranda, F. de**, 43: 475.
- Sá'dí**, a Persian didactic poet of Shiráz (about A. D. 1184-1291), author of the 'Büstān' (Garden of Perfume), 1257, the 'Gulistān' (Rose-Garden), in 1258, and of odes, dirges, elegies, and short poems, A. V. Williams Jackson on, 32: 12634-6; a notable master of liberal thought, human sympathy, wise counsel, and broad religious feeling, long before Europe felt the revival of learning, 12634; for thirty years (1196-1226) a student of Moslem Sufism, thirty years more (1226-56) spent in travel to India, Asia Minor, and Africa, and thereafter settled at Shiráz (1256-91), 12635; the 'Büstān,' in verse, ten sections, on themes of life, character, and conduct, and the 'Gulistān,' eight chapters of prose with verses intermingled, storehouse of entertainment and instruction, *id.*
- 'A Meditation,' 32: 12637-9; 'The Orphan,' 12640; 'Humility,' 12641; 'Moral Education and Self-Control,' 12642; 'Keep Your Own Secret,' *id.*; 'Bringing Up a Son,' 12643; 'Humanity,' 12645; 'Sa'di and the Ring,' 12646; 'Sa'di at the Grave of His Child,' *id.*; 'Sa'di the Captive Gets a Wife,' 12647; 'How the Student Saved Time,' 12648; 'A Powerful Voice,' 12649; 'A Valuable Voice,' 12650; 'For God's Sake! Read Not,' *id.*; 'The Grass and the Rose,' 12651; 'A Witty Philosopher Rewarded,' *id.*; 'The Penalty of Stupidity,' 12652; 'The Death of the Poor is Repose,' 12653; 'The Worst Enemy,' *id.*; 'Maxims,' 12654; 'Shabli and the Ant,' *id.*; 'Sa'di's Interview with Sultan Abāqā-ān,' 12655; 'Supplication,' 12656; 'Be Content,' 12658; biography, 43: 475; 'The Gulistān, or Rose-Garden,' 44: 63.
- Sadlier, Anna Teresa**, 43: 475.
- Sæmund the Learned**, 43: 475.
- Sagard, T. G.**, 43: 475.
- Saint-Aldegonde**. See MARNIX, 43: 475.
- Saint-Amand, Imbert de**. See IMBERT, 43: 475.
- Saint-Amant, M. A. G., Sieur de**, 43: 475.
- Sainte-Beuve, Charles Augustin**, a French journalist, critic, essayist, and poet, for half a century a resident of Paris, and its literary autocrat in the two decades, 1849-69, Benj W. Wells on, 32: 12659-62; his earliest studies medical, 12659; his thirty-eight volumes of Monday essays of criticism begun 1850, 12660; a seven-volume 'History of Port-Royal,' *id.*; other volumes of literary work, *id.*; his style scholarly yet popular, 12661; his aim to be a "naturalist of minds—to create literary natural history," *id.*; prepared the way of Taine's 'Critical Naturalism,' *id.*; his ethical uncertainty, 12662.
- 'A Critical Account of His Own Method,' 12662; 'Alfred de Musset,' 12666; 'Goethe: and Bettina Brentano,' 12669; biography, 43: 476; 'Gallery of Celebrated Women,' 44: 77.
- Saint-Évremond, C. M. de S.-D., Seigneur de**, 43: 476.
- Saint Francis de Sales**, a French spiritual adviser, founder of the Order of the Visitation, and author of 'Introduction to the Devout Life,' and 'Treatise on the Love of God,' Y. Blaze de Bury on, 32: 12732-6.
- 'St. Paul's Admirable Exhortation to the Supernatural and Ecstatic Life,' 12736; 'An Account of the Extraordinary Death of a Gentleman Who Died of Love on Mount Olivet,' 12739; biography, 43: 476.

- Saint-Gelais, Melin or Merlin de**, 43: 476.
- Saint-Hilaire, Barthélemy.** See BARTHÉLEMY-SAINT-HILAIRE, 43: 476.
- Saint-Hilaire, Marco de**, 43: 476.
- Saintine, Joseph Xavier Boniface**, a French author of stories, historical and folklore studies, and poems, and a comic dramatist of great popularity, collaborator in the composition of more than two hundred vaudives, 32: 12678; his very early successes, 'Poésies' (1823), contributions to journals, and stories, *id.*; very exceptional fame and profit of 'Picciola,' *id.*; his sympathy with nature, 12679.
(From Picciola,) 12679-94; biography, 43: 476.
- St. John, Bayle**, 43: 476.
- St. John, James Augustus**, 43: 476.
- St. John, P. B.**, 43: 476.
- St. John, Spenser, Sir**, 43: 476.
- St. John-Brennon, Edward**, 43: 476.
- Saint-Lambert, J. F., M. de**, 43: 476.
- Saint-Marc-Girardin, F. A.**, 43: 477.
'Saint of Yore, A.' by John Vance Cheney, 40: 16664.
- Saint-Pierre, Bernardin de**, French author of travels and nature studies, but notable especially for his beautiful romance of 'Paul and Virginia' (1788), a novel of the greatest immediate and lasting popularity, 32: 12695-7; met the new double demand for sentiment and nature in fiction, 12695; the first novel with a background as important as the characters themselves, 12696; other famous works, his 'Voyage to the Isle of France' (1773), and his 'Studies of Nature' (1784-88), 12696; a great colorist in words, 12697; initiated French descriptive writing of nature, 12697.
'The Home in Martinique,' 32: 12697-703; 'The Shipwreck,' 12703; biography, 43: 477.
- Saint-Pierre, C. I. Castel, Abbé de**, 43: 477.
- Saint-Réal, C. R., Abbé de**, 43: 477.
- Saintsbury, George Edward Bateman**, 43: 477; 'A Short History of French Literature,' 44: 87.
- Saint-Simon, C. H., Count de**, 43: 477.
- Saint-Simon, Duke of**, a courtier under Louis XIV. of France, whose 'Memoirs,' secretly written day by day for nearly thirty years (1694-1723), are a relentless exposure of life at the court of Louis XIV., and under the succeeding regency, 32: 12709-12; first reliable edition published in 1829 in forty volumes, 12710; remarkable sketches of individuals and depiction of grand scenes, 12712.
'The Marriage,' 12712; 'The Portrait,' 12714; 'Madame de Maintenon at the Review,' 12715-7; 'A Paragon of Politeness,' 12718-21; 'A Modern Harpy,' 12722; biography, 43: 477; 'The Memoirs of the Duke of Saint-Simon,' 45: 547.
- Saint Victor, Adam de**, a French author of sacred hymns in Latin, for singing sequences between the Epistle and the Gospel lessons of the church service, Maurice Francis Egan on, 32: 12727-31; the precision of the Latin rhyme of these hymns had a great influence on French poetry, 12727; a rich study for hymn writers, 12728.
- The 'De Resurrectione Domini' text and translation, 12729-30; the 'De Sancto Spiritu,' 12730; biography, 43: 477.
- Saint-Victor, J. B. M., Count de**, 43: 477.
- Saint-Victor, P. B., Count de**, 43: 477.
- Sala, G. A. H.**, 43: 478.
'Saladin and the Jew Usurer, The Story of,' by Boccaccio, 5: 2105.
- 'Salammbô,' by Gustave Flaubert, 44: 315.
- Sale, George**, 43: 478.
'Salem and the Hawthornes,' from N. Hawthorne's 'Scarlet Letter,' 18: 7061.
- Salem witchcraft, J. G. Palfrey on, 28: 10990-11000.
- Sallust**, a Latin author of two historical essays, somewhat of the character perhaps of political pamphlets, designed to blacken a defeated aristocracy and exalt the popular party under Cæsar and Marius, 32: 12743-5; the war against Jugurtha, 12744; the conspiracy of Catiline, 12745; his character and life, *id.*
'Catiline and His Plot,' 12746; 'Catiline's Address to His Soldiers before the Battle of Pistoria,' 12748; 'A Numidian Defeat,' 12749; 'Speech of Marius,' 12754; biography, 43: 478.
'Sally in Our Alley,' by Henry Carey, 40: 16603.
- Salm-Dyck, C. M. de T.**, 43: 478.
- Salomon ben Judah.** See AVICEBRON, 43: 478.
- Saltus, Edgar Everston**, 43: 478.
- Saltus, Francis Saltus**, 43: 478.
- Saltykov, M. Y.**, 43: 478.
'Samuel Brohl and Company,' by Victor Cherbiliez, 44: 322.
'Samuel Sewall, and the World He Lived In,' by N. H. Chamberlain, 45: 521.
- Sanborn, Katharine Abbott**, 43: 478.
- Sand, George**, a French woman writer of extraordinary genius, author of a great variety of novels, and in her best work one of the most perfect writers of French, Th. Bentzon on, 32: 12759-71; her broad representative character, 12759; union of idealism with realism in her method, 12760; on her mother's side of low birth, 12761; her life-long tenderness for the poor and lowly, 12762; educated in an English nun's convent, *id.*; an ardent reader and student, she gave way especially to the influence of Rousseau, 12763; her nearly ten years married life, 12764; her early works pre-eminently works of passion,—'Indiana' and 'Valentine,' 12765; 'Lélia,' a magnificent prose poem—of all her novels the one containing the greatest beauties, *id.*; 'Mauprat,' and again 'Simon,' beautiful books showing the power of ennobling love, 12766; 'Leone Leoni' and 'La Dermière Aldine,' *id.*; a bold and mad harvest thus grown in 1830, *id.*; from 1840 her novels partisan echoes of communism, 12767; her recourse to dreamland after socialist campaigns, *id.*; Nohant a salutary

- retreat for her, 12768; her extreme interest in natural history, *id.*; plays dramatized from her novels, 12769; sensual ideality gave place in her later novels to pure and spotless, *id.*; self-revelation in her letters, 12770; she had earned more than a million francs by her pen and given all to others, *id.*
- 'The Convent of the English Augustines,' 12771-81; ('Lélia,' 12782-5; ('A Traveler's Letters,' 12786-92; ('Simon,' 12793-6; ('François, the Field Foundling,' 12797-804; ('The Bud-ding Author,' 12805; biography, 43: 478.
- 'Consuelo,' 44: 184; ('Little Fadette,' 44: 185; ('The Haunted Pool,' 44: 185; ('Histoire de Ma Vie, L'), 44: 186; ('Elle et Lui,' 44: 186; ('Indiana,' 45: 407; Margaret Fuller's account of meeting her, 15: 6123.
- Sandback, Mrs. Henry Roscoe,** 43: 479.
- Sandeau, Jules**, a French writer of novels and plays, notable for his two years irregular union with George Sand when she first took up living by her pen in Paris, 32: 12806; his refined nature and generous disposition, 12807.
- 'How the History of Penarvan was Written,' 12808; biography, 43: 479; ('Catherine,' 44: 99; ('The House of Penarvan,' 44: 251; ('Mr. Poirier's Son-in-Law,' 44: 252.
- Sanderson, Robert**, essays on Coppée, Crébillon, and Gautier, 10: 4045; 10: 4167; 15: 6221.
- Sándor, Petöfi, ('Reszket a Bokor, Mert,' 41: 16999.
- 'Sandra Belloni,' by George Meredith, 44: 328.
- Sandwich Islands discovered by Capt. Cook, 44: 245.
- Sanford, Edward**, 43: 479.
- 'Sanford and Merton,' by Thomas Day, 44: 325.
- Sanfuentes, Salvador**, 43: 479.
- Sangster, Charles**, 43: 479.
- Sangster, Margaret E.**, 'Are the Children at Home?' 40: 16450; biography, 43: 479.
- 'San Lorenzo Ginstiniani's Mother,' by Alice Meynell, 41: 16875.
- Santayana, George**, 43: 479; ('Trust in Faith,' 41: 16881; essay on Cervantes, 8: 3451.
- 'Santa Zita: The Miracle of the Well,' folksong, 41: 17002.
- Santillana, I. L. de M., Marquis de**, 43: 479.
- Saphir, Moritz**, 43: 479.
- Sappho**, the incomparable Greek woman poet whose fame with the Greeks was next to that of Homer, Thomas Davidson on, 32: 12817-23; very little extant of her work, 12819; her influence very pure and high, 12823.
- 'To Aphrodite,' 12823; ('To the Beloved,' 12824; biography, 43: 479.
- Sappho and Alcaeus, the greatest names in Aeolian Greek lyric, 37: 15174.
- Sarcey, Francisque**, a French literary, artistic, and dramatic critic, lecturer, and essayist, especially notable for his critical notices of plays and players in Paris, 32: 12825; began on the Figaro in 1859, *id.*; on the staff of Le Temps, 12826; his critical talks, *id.*
- 'How a Lecture is Prepared,' 12826-34; ('Further Hints on Lecturing,' 12835; biography, 43: 479; essay on Alexandre Dumas, Jr., 12: 5001.
- Sardou, Victorien**, 43: 479.
- Sargent, Charles Sprague**, 43: 480.
- Sargent, Epes**, 43: 480; 'A Life on the Ocean Wave,' 40: 16408.
- Sargent, Nathan**, 43: 480.
- Sargent, Winthrop**, 43: 480.
- Sarmiento, D. F.**, 43: 480.
- Sartoris, Mrs. Adelaide**, 43: 480.
- 'Sartor Resartus,' by Thomas Carlyle, 45: 402.
- Satan, origin of the conception of, A. Smythe Palmer on, 44: 21.
- 'Satan, The Revolt of,' an Anglo-Saxon poem by Cædmon one thousand years before Milton, 45: 361.
- Satire**, George Wither's, on society under James I., 39: 16123.
- Pope's 'Imitations of Horace,' 30: 11717.
- Satires, Parini's, on the corruption of the times in Italy, 28: 11043.
- Satires of Lucilius the earliest Latin, 43: 352.
- Those of Horace reflecting the daily life of Rome during the last ten years of civil war, 19: 7624.
- The terribly and elegantly realistic 'Book of Satires' of Petronius, of which only a small part is extant, 29: 11385-8.
- The six satires of Persius written under the worst of the early Cæsars, 29: 11343.
- Remorselessly powerful depiction of the dark side of Roman life in the satires of Juvenal, 21: 8411-9.
- Regnier's (French) satires, imitating the Latin satirists, 43: 454.
- The great French satirist, La Bruyère, in his 'Characters,' 22: 8760-6.
- Quevedo y Villegas the greatest Spanish author of satires, 43: 448.
- Russian satires of 'Stchedrin' (Saltykov), 43: 504.
- Saulcy, L. F. J. C. de**, 43: 480.
- Saunders, Frederick**, 43: 480.
- Saunders, John**, 'Israel Mort, Overman,' 44: 136.
- Sauvrière, Paul**, 43: 480.
- Saussure, Henri de**, 43: 480.
- Sauvage, Thomas Marie François**, 43: 480.
- Savage, John**, 43: 480.
- Savage, Minot Judson**, 43: 481; ('Mystery,' 41: 16845; ('The Age of Gold,' 41: 16859; ('Bluffton,' 44: 212.
- Savage, M. W.**, ('The Bachelor of the Albany,' 44: 279.
- Savage, Richard Henry**, 43: 481; ('My Official Wife,' 44: 263.
- Savage-Armstrong, G. F.**, 43: 481.
- Savary, Nicolas**, 43: 481.
- Savigny, F. K., von**, 43: 481.
- Savigny, essay upon the life and works of, by Éd. Laboulaye, 22: 8747.

- Savioli, Luigi V.**, 43: 481.
Savonarola, G., 43: 481.
 Savonarola, the great historic figure of, depicted in George Eliot's 'Romola,' 45: 514.
 Savonarola, Villari's idea of him as an innovator, and prophet of new departure, 38: 15354; his sketch of the prophet, 15357-76.
Sawyer, L. A., 43: 481.
Saxe, John Godfrey, 43: 481; 'Rhyme of the Rail,' 41: 16689.
Saxo Grammaticus, 43: 481.
Say, Jean Baptiste, 43: 481.
Sayce, Archibald Henry, 43: 481.
 'Saying of Kemalleddin Khogendi' (Persian—fourteenth century), 41: 16972.
 'Sayings of Djelim' (Arabian—sixteenth century), from the 'Fazel-Nameh' of Schinasi, 41: 16973.
Scaliger, Joseph Justus, 43: 482.
Scaliger, Julius Cæsar, 43: 482.
 'Scarlet Letter, The,' by Nathaniel Hawthorne, 45: 404.
 'Scarlet Letter, The,' of Hawthorne, a similar story in 'The Silence of Dean Maitland,' 44: 303.
 Scarlet Letter, The Revelation of the, from N. Hawthorne's 'The Scarlet Letter,' 18: 7074.
Scarron, Paul, 43: 482.
 'Scent o' Pines,' by Hugh M'Culloch, 41: 17004.
Schack, A. F., Count von, 43: 482.
Schafarik or Safarik, Pavel Josef, 43: 482.
Schaff, Philip, 43: 482.
Schandorff, Sophius, 43: 482.
Schefer, Leopold, 43: 483.
Scheffel, Joseph Victor von, a German novelist and poet of most phenomenal popularity — no other such splendid success in the history of German literature, 32: 12837; his great poem, the 'Trumpeter of Säkkingen,' a Rhineland romance, published in 1854, and at its two hundred and sixteenth edition in 1895, 12837-9; 'Ekkehard,' a great historical novel, an authentic picture of the tenth century in Suabia, had passed its one hundred and forty-third edition in forty years (1855-95), 12837; his volume of German university student songs, 'Gaudeamus,' has passed its sixtieth edition, 12838; other greatly successful works, *id.*
 'Rejection and Flight,' 12840-53; 'Song of the Ichthyosaurus,' 12854; 'Declaration and Departure,' 12855-61; 'Song: Farewell,' 12861; 'Songs of Hiddigeigei, the Tom-Cat,' 12862; biography, 43: 483; 'Ekkehard,' 44: 226.
Schelling, F. W. J. von, 43: 483.
Schenkendorf, Max von, 43: 483.
Scherenberg, Ernst, 43: 483.
Schéhé, Edmond, a conspicuous French representative of advanced learning and new thought making complete departure from old faith to new and exchanging theology for literature, Victor Charbonnel on, 32: 12865-7; gave up (1850) a chair of theology at Geneva, because he could no longer accept the inspiration of the Bible, 12865; became, with Colani, one of the heads of a new liberal Christian school, 12866; his 'Miscellanies of Religious Criticism' (1860), *id.*, his new conception of Christianity, *id.*; writer on literature for *Le Temps*, *id.*; his volumes of literary and religious criticism, 12867.
 'The Eighteenth Century,' 12867-75; 'A Literary Heresy,' 12876; biography, 43: 483.
Scherer, Wilhelm, 43: 483.
Scherr, Johannes, 43: 483.
Schiller, Johann Christoph Friedrich, a German poet and scholar of remarkably versatile genius, but pre-eminently successful as a dramatist, E. P. Evans on, 33: 12877-83; experiments with divinity, law, and medicine, 12877; ardent student by stealth of the best literature, *id.*; 'The Robbers,' produced and published by stealth before his graduation from school, was most enthusiastically received throughout Germany, 12878; in 'Cabal and Love,' the Hessian court supported by sale of soldiers to fight America is mercilessly pilloried, 12879; 'Don Carlos,' his first drama in blank verse (1786), sets forth his ideas of liberty and humanity, *id.*; his 'The History of the Revolt of the United Netherlands' (1788) and his 'Thirty Years' War' (1790-3), marked by careful research, vivid descriptions, and life-like delineations of characters, 12879-80; professorship at Jena (1789), 12880; essays, poems, odes, and ballads, *id.*; historical dramas—the Wallenstein plays, 12880-1; the 'William Tell' (1804) surpasses all the others, 12880; the 'Maria Stuart' strong in character-drawing, 12881; 'The Maid of Orleans' is a wonderfully accurate picture of the romantic spirit of the age, *id.*; settled permanently in Weimar in 1799, 12882; specially cordial relations with Goethe the last ten years of his life, and joint production of a series of satirical epigrams, ('Xenien,' *id.*; was not wanting in humor, 12883.
 'To Laura,' 12883; 'The Knight Toggenburg,' 12884; 'The Sharing of the Earth,' 12886; 'The Best State,' 12887; 'German Art,' *id.*; 'The Maiden's Lament,' *id.*; 'The Maiden from Afar,' 12888; 'Punch Song,' 12889; 'Worth of Women,' 12890; 'Riddles,' 12891; 'The Power of Song,' 12892; 'Hymn to Joy,' 12894; 'The Gods of Greece,' 12896-9; 'The Artists,' 12900; 'Extracts from The Song of the Bell,' 12902; 'The Epic Hexameter,' 12905; 'The Distich,' *id.*; 'My Creed,' *id.*; 'Kant and His Interpreters,' *id.*; 'From Wallenstein's Death,' *id.*; 'The Iconoclasts,' 12909; 'The Last Interview of Orange with Egmont,' 12911; 'On the Ästhetic Education of Man,' *id.*; biography, 43: 483; 'William Tell,' 45: 407.
Schlegel, A. W. von, 43: 484.
Schlegel, Friedrich von, a German philosophical critic of literature, and brilliant lecturer on historical, literary, and art topics, 33: 12913-5; his critical theory of romantic poetry, 12913; brief effort of Hellenism, 12914; a campaign

- at Berlin against rationalistic philistinism or denial of the value of romance, *id.*; shameless romantic excess of his conduct, *id.*; his Oriental and art studies, *id.*; in public service (1809-19), *id.*; his studies of India and lectures on ancient and modern literature, 12915.
 'Of Romance: Spenser and Shakespeare,' 12915; biography, 43: 484.
- Schlegel, Johann Adolf**, 43: 484; a German poet and pulpit orator, 33: 12913.
- Schlegel, Johann Elias**, 43: 484.
- Schlegel, Johann Heinrich**, royal Astoriographer of Denmark, 33: 12913.
- Schlegel, Wilhelm**, famous critic and poet, author of classic and incomparable German versions of seventeen of Shakespeare's plays, 33: 12913.
- Schleiermacher, F. E. D.**, 43: 484.
- Schliemann, Heinrich**, 43: 484; 'Troy and Its Remains,' 45: 465.
- Schlosser, F. C.**, 43: 484.
- Schmid, Ferdinand von**. See DRANMOR, 43: 484.
- Schmidt, Heinrich Julian**, 43: 484.
- Schmidt, Maximilian**, 43: 484.
- Schneckenburger, Max**, 43: 484; 'The Watch on the Rhine,' 40: 16437.
- Schneider, Louis**, 43: 484.
- 'Scholar and the State,' by Henry Codman Potter, 45: 463.
- Schomburgk, Sir Robert Herman**, 43: 485.
- Schoolcraft, Henry Rowe**, 43: 485.
- Schopenhauer, Arthur**, the latest of the great German successors to Plato and Aristotle, a philosopher of profound originality, and in style and literary fascination nearer than any other modern to Plato, Wm. M. Payne or 33: 12923; one of the greatest masters of German prose and most interesting of modern thinkers, *id.*; student essay containing the germ of his subsequent thinking, 12924; failure of his pamphlet attempting to vindicate Goethe's 'Farbenlehre' against Newton's, *id.*; his great work, 'The World as Will and Idea,' given to the publisher in 1818, *id.*; (1) Kant's analysis of consciousness accepted, and the ideas of Hobbes, Locke, Berkeley, and Kant, brought into line for the first great philosophical conclusion—that of Idea, 12925; (2) the innermost essence and kernel is Will, the forth-putting of energy in effort for existence, 12926; (3) the doctrine of ideas in Plato and the philosophy of art, *id.*; (4) the will in man, self-affirmation or self-denial—a view of life and ethics reflecting the philosophy of India, *id.*; other works, 'The Will in Nature' (1830) and 'Two Fundamental Problems of Ethics' (1841), 12927; two volumes of essays (1851) his first marked success in securing attention and interest, *id.*
- ¹ From 'The World as Will and Idea,' 12928-43; 'On Books and Reading,' 12944; 'On Criticism,' 12946-9; 'On Authorship,' 12950; 'The Value of Personality,' 12953; biography, 43: 485.
- Schouler, James**, 43: 485.
- Schreiner, Olive**, an English young woman who in 1883 made, from her experience at Cape Town, Africa, 'The Story of an African Farm,' a novel of great dramatic power, 33: 12957; her 'Trooper Peter Halket' (1897) deals very powerfully with public affairs in South Africa, 12958.
- 'Shadows from Child Life,' 12959-67; 'Three Dreams in a Desert,' 12967; biography, 43: 485.
- Schubart, C. F. D.**, 43: 485.
- Schubert, G. H. von**, 43: 485.
- Schubin, Ossip**, 'Boris Lensky,' 44: 169.
- Schücking, C. B. L.**, 43: 485.
- Schücking, Luise**, 43: 485.
- Schulz, Eduard**. See FERRAND, 43: 485.
- Schulz, J. A. P.**, 43: 485.
- Schulze, Ernst**, 43: 485.
- Schulze-Delitzsch, Hermann**, 43: 485.
- Schumann, Robert**, 43: 486.
- Schurman, Jacob Gould**, 43: 486.
- Schurz, Carl**, a German-American journalist, orator, and statesman of the highest intellectual distinction and great purity and vigor of character, James Ford Rhodes on, 33: 12974; an exile from Prussia in the troubles of 1848, and settled (1852) in Wisconsin, 12974; an active leader in politics against slavery extension and was with Lincoln in the Douglas campaign of 1858, *id.*; minister to Spain (1860) under Lincoln, but late in 1861 came home to war service, 12975; United States Senator from Missouri (1867), *id.*; a leader of Liberal Republicans (1872), 12975-6; fought the green-back inflation policy in the Senate (1873), and in 1875 gave aid to defeat it in Ohio, 12976; Secretary of the Interior under President Hayes, *id.*; gave his support to Cleveland in 1884, 1888, and 1892, and to McKinley in 1896, *id.*; his 'Life of Henry Clay' and able essay on 'Abraham Lincoln,' 12977; his activity as an editor, 12975, 12978.
- 'Clay the Citizen,' 12978-83; 'Clay the Statesman,' 12984; 'Two Popular Leaders,' 12987-91; 'The First American,' 12992; biography, 43: 486; his essay on Daniel Webster, 38: 15725-35.
- Schuylar, Eugene**, 43: 486.
- Schuylar, Montgomery**, 'Carlyle and Emerson,' 41: 16780.
- Schwab, Gustav**, 43: 486.
- Schwartz, J. M. W. Van der Poorten**, 'The Sin of Joost Avelingh,' 45: 470.
- Schwartz, Marie Sophie**, 43: 486.
- Schwatka, Frederick**, 43: 486.
- Schwegler, Albert**, 43: 486.
- Schweinfurth, Georg August**, 43: 486.
- 'Science of Thought, The,' by F. Max Müller, 45: 494.
- Science, its use in education urged, E. L. Youmans on, 44: 76.
- Science and dogma, the conflict between, studied by Galdós in his 'Leon Roch,' 45: 409.

- Sciences, Roger Bacon's sound view of the importance of, three hundred and fifty years before Lord Bacon, 45: 475.
- 'Science, The Genesis of,' by Herbert Spencer, 35: 13710.
- Science as a study instead of excess of Greek and Latin, Jeremy Bentham on, 4: 1774-5.
- 'Science, The Claims of,' by John Tyndall, 37: 15152-60.
- Science, warfare of, with theology, in Christendom, Andrew D. White on, 39: 15852.
- 'Scipio, The Dream of,' by Cicero, 9: 3717-24.
- Scollard, Clinton**, 43: 486; 'The Book Stall,' 41: 16774.
- Scotch real life, depiction of, by John Galt, in 'Annals of the Parish' (1821), 44: 273; and in Lockhart's 'Adam Blair,' 44: 273; vivid and dramatic scenes of, in Reade's 'Christie Johnstone,' 44: 283; and in Barrie's 'A Window in Thrums,' 45: 471. See SCOTTISH.
- Scott, Alexander**, 43: 486.
- Scott, Andrew**, 43: 486.
- Scott, Austin**, essay on George Bancroft, 3: 1432.
- Scott, Clement William**, 43: 487.
- Scott, Duncan Campbell**, 43: 487.
- Scott, Frederick George**, 43: 487.
- Scott, Lydia, Lady**, 43: 487.
- Scott, Michael**, 43: 487; 'Tom Cringle's Log,' 45: 519; 'The Cruise of the Midge,' 44: 265.
- Scott, Patrick**, 43: 487.
- Scott, Sir Walter**, Scottish poet and romancer, author of novels and of tales in rhyme unmatched in literature for popular and lasting interest, Andrew Lang on, 33: 12995-13002; his many immortally living characters, 12995; rare excellence of Lockhart's 'Biography,' 12996; a youth of rich experience (1780-96), 12997; his hopeless love and his happy marriage, *id.*; financial side of his career, 12998; his poems tales in rhyme, *id.*; the poetry of war chanted as by no one else, 12999; his lyrics a success above that of the narrative poems, 13000; defects of the novels in plot and construction, *id.*; his style—heroes and heroines, 13000-1; qualities nevertheless which delighted and still delight a vast number of people, 13002; the historical novel created by him, *id.*; 'Redgauntlet' his most autobiographical novel, *id.*; 'Old Mortality' and 'Heart of Mid-Lothian' a favorite pair, *id.* 'Cheapeening Fish' and the 'Village Post Office,' 13002-11; 'The Covenanter,' 13011-7; 'The Meeting of Jeanie and Effie Deans,' 13017-23; 'A Royal Rival,' 13024-36; 'The Tournament,' 13036-45; 'The Hermit—Friar Tuck,' 13045-52; 'Richard and Saladin,' 13052-8; 'The Last Minstrel,' 13058; 'Lochinvar,' 13060-2; 'Ellen Douglas's Bower,' 13062-7; 'The Disclosure,' 13068-73; 'Song: Jock o' Hazeldean,' 13074; 'Highland Song: Pibroch of Donuil Dhu,' 13075; 'Nora's Vow,' 13076; 'The Ballad of the Red Harlaw,' 13077-8; 'Song: Brignall Banks,' 13078-9;
- 'Bonny Dundee,' 13080-1; 'Flora Mac-Ivor's Song,' 13081-2; biography, 43: 487.
- 'The Last Days of Sir Walter Scott,' by Lockhart, 23: 9128; 'Waverley,' 45: 434; 'Woodstock,' 45: 545; 'Anne of Geierstein,' 44: 273; 'The Antiquary,' 44: 273; 'The Abbot,' 44: 272; 'The Bride of Lammermoor,' 44: 168; 'Redgauntlet,' 44: 209; 'Kenilworth,' 44: 209; 'The Heart of Midlothian,' 44: 152; 'Count Robert of Paris,' 44: 138; 'The Fair Maid of Perth,' 44: 105; 'Quentin Durward,' 44: 105; 'Guy Mannering,' 44: 45; 'Ivanhoe,' 44: 19; 'The Maid of Neidpath,' 40: 16645.
- Scott, William Bell**, 43: 487; 'Little Boy,' 40: 16452.
- 'Scottish Chiefs, The,' by Jane Porter, 45: 442.
- Scottish rural characters and life, in 'Auld Licht Idylls,' by J. M. Barrie, 44: 274.
- Scottish Literature. See (2) under Celtic Literature, 8: 3427.
- Scotus, Erigena J.**, 43: 487.
- Scribe, Augustin Eugène**, a French dramatist, notable for the success of his use of vaudeville, and for forty years the master playwright of France, 33: 13083; wrote also more serious dramas, charming tales, and librettos for operas, 13084.
- 'Merlin's Pet Fairy,' 13084-8; 'The Price of Life,' 13089; biography, 43: 487; 'Adrienne Leconvreur,' 44: 310.
- Scriptures of religion, the dates of their origin, 45: 414.
- Scudder, Eliza**, 'Can Find Out God,' 41: 16842; 'No More Sea,' 41: 16855.
- Scudder, Horace Elisha**, 43: 488; 'Dream Children,' 45: 462; 'Men and Letters,' 45: 500.
- Scudéry, Georges de**, 43: 488.
- Scudéry, Madeleine**, 43: 488; 'Clémie,' 44: 311. 'Sea-Fowler, The,' by Mary Howitt, 40: 16365. 'Sealed Orders,' by Julia C. R. Dorr, 41: 16740.
- Sealsfield, Charles**, 43: 488.
- Sea poems—'A Wet Sheet and a Flowing Sea,' 41: 17022; 'A Life on the Ocean Wave,' 40: 16408; 'Ye Gentlemen of England,' 40: 16430.
- 'Sea Power, Present and Future,' by Captain A. T. Mahan, 44: 305.
- Sea stories—'The Green Hand,' by George Cupples, one of the best ever written, 10: 4200; Cooper's 'The Pilot,' a pioneer in genuine, 45: 554; the writing of it suggested by Scott's 'The Pirate,' *id.*; Michael Scott's 'Tom Cringle's Log' depicts sea scenes with remarkable power, 45: 519; R. H. Dana's 'Two Years Before the Mast,' 45: 487; Victor Hugo's descriptions in 'The Toilers of the Sea,' 45: 473; 'South-Sea Idylls,' by C. W. Stoddard, 45: 460; Melville's 'Moby-Dick,' a complete story of whale-catching in the olden time, 45: 431; 'The Wreck of the Grosvenor,' by W. Clark Russell, 44: 305.
- 'Sea, The,' by Eva L. Ogden, 41: 16691.
- 'Sea Witchery,' by Richard Burton, 40: 16543.

- Sears, Edmund Hamilton**, 'Peace on Earth,' 41: 16861.
- Seawell, Molly Elliot**, 43: 488.
- 'Second Place, The,' by Susan Marr Spalding, 40: 16393.
- Secundus, Johannes**, 43: 488.
- Secundus, P. P.**, 43: 488.
- Sedaine, Michel Jean**, 43: 488.
- Sedgwick, Catherine Maria**, 43: 488; 'Hope Leslie,' 44: 287.
- Sedley, Charles, Sir**, 43: 488; 'Love Still Hath Something,' 40: 16391.
- Sedley, Henry**, 43: 488.
- Seeley, John Robert, Sir**, 43: 488; 'Life and Times of Stein,' 45: 412; 'Ecce Homo,' 45: 360; his judicial and philosophic estimate of Napoleon's character and policy, 45: 413; 'The Expansion of England,' 44: 239.
- Seelye, (Edward) Howard**, 43: 488.
- Seelye, Mrs. Elizabeth**, 43: 489.
- Seelye, Julius Hawtry**, 43: 489.
- Seeman, Berthold**, 43: 489.
- Seemuller, Mrs. Annie Moncure**, 43: 489.
- 'Seer, The,' by J. G. Whittier, 39: 15947.
- Ségur, L. P., Comte de**, 43: 489.
- Ségur, P. P., Comte de**, 43: 489.
- Sejour, Victor**, 43: 489.
- Selborne, the parish of, in Hampshire Co., England, 39: 15867; 'Natural History of,' by Gilbert White, 39: 15867.
- Selden, John**, an English jurist of the time of Shakespeare and Milton, a prodigy of learning, and of great independence of thought and character, 33: 13099; King James suppresses his 'History of Tithes,' 13100; in Parliament 1624-54, *id.*; England's great legal light, *id.*; his 'Table-Talk' taken down by his secretary (1634-54), 13101.
- Examples from the 'Table-Talk,' 13101-10; biography, 43: 489.
- 'Self Help,' by Samuel Smiles, 44: 329.
- 'Self-Reliance,' by R. W. Emerson, 13: 5448.
- Sellar, W. Y.**, 'The Roman Poets,' 45: 556.
- Selman**, ('To Miriam, on Her Hair') (Arabian—fifteenth century), 41: 16971.
- Selous, F. C.**, 43: 489.
- Semitic people, the share of, in the history of civilization, Renan on, 31: 12180.
- Sénancour, Étienne Rivert de**, a French author of moral and philosophical treatises, and of two novels, of which one, 'Obermann' (1804), an autobiographical study, has remarkable interest, 33: 13111; intense sincerity and love of nature, 13112.
- 'Alpine Scenery,' 13112; 'Conditions of Happiness,' 13115; 'Obermann's Isolation,' 13117; biography, 43: 489.
- Seneca**, a Latin author, exactly contemporary with Christ and the first discipleship after him, and a Roman ethical teacher in many respects thoroughly Christian, 33: 13119-23; his brother the Gallio who "cared for none of these things," 13120; a Stoic in philosophy, *id.*; praised poverty, but was the wealthiest of courtiers, *id.*; moral inconsistencies of his career, 13121; life under Nero and suicide, *id.*; the charm and merit of his character, 13122; in love of children and in educational and social doctrines remarkably in advance of his age, *id.*; no mention by him of Christians in distinction from Jews, *id.*; valuable study of, in Farrar's 'Seekers after God,' 13123. 'Time Wasted,' 13123; 'Independence in Action,' 13124; 'Praises of the Rival School in Philosophy,' 13125; 'Inconsistency,' 13126; 'On Leisure (Otium),' 13127-31; 'Accommodation to Circumstances,' 13132; biography, 43: 489; use of his teaching as authority in religion, 45: 348.
- 'Seneca Lake, To,' by James Gates Percival, 40: 16542.
- Senior, William**, 43: 489.
- 'September,' by S. Frances Harrison ("Seiranus"), 40: 16508.
- Serao, Matilde**, an Italian woman newspaper reporter, story-writer, editor, and novelist of Naples, 33: 13133; her 'Little Minds,' a study of child life, *id.*; two long romances, 'An Unsteady Heart' (1881) and 'Fantasia' (1883), 13134.
- 'From A Midsummer Night's Dream,' 13134-7; 'The Boarding-School,' 13138-49; 'The Schoolgirls' Vow,' 13149-52; biography, 43: 489.
- 'Serpah,' by Leopold Sacher-Masoch, 45: 468.
- 'Serenade,' by Nathaniel Field, 40: 16491.
- 'Serenade, The,' by Uhland, 37: 15195.
- 'Serpent Symbols,' a work on, by E. G. Squier, 44: 24.
- Serrano, Mary J.**, essay on de Espronceda, 14: 5549.
- Serres, Olivia Wilmot**, 43: 489.
- Servetus, Michael**, 43: 490.
- 'Service of Song, The,' by Emily Dickinson, 40: 16523.
- Settle, Elkanah**, 43: 490.
- 'Settler, The,' by Alfred B. Street, 40: 16557.
- 'Seven Champions of Christendom, The,' by Richard Johnson, 44: 292.
- 'Seven Fiddlers, The,' by Sebastian Evans, 41: 16925.
- Sévigné, Madame de**, a French woman of great intellectual power and of strongly ethical bent of character, notable in literature for letters of Paris news, criticism, sketches of people and events, covering the years 1670-96, 33: 13153-5; a life of sweetness and serenity, and a character of gayety, good humor, and vivacity, 13153; in widowhood from 1651 for forty-five years, *id.*; at separation from only daughter by her marriage (1670) began constant writing to her; wrote also another special series of letters rich in historical material, 13154; the edition of 1823, Paris, edited by de Saint-Germain, the best, 13155; wit, humor, epigram, personal charm, and a very pure style, *id.*
- 'To Her Cousin, M. de Coulanges,' 13155; 'To M. de Coulanges,' 13157; 'To Her Daughter,

- Madame de Grignan, *id.*; eight letters, 13157-66; biography, 43: 490.
- Sévigné, Madame de, as a Letter-Writer, by Gaston Boissier, 5: 2152.
- Sewall, Anna,** ('Black Beauty, His Grooms and Companions,' 44: 157.
- Sewall, Frank,** 43: 490; ('Roll Out, O Song,) 41: 16873; essays on Carducci, Swedenborg, and Mazzini, 8: 3206; 36: 14237; 25: 9843.
- Sewall, Harriet,** 43: 490; ('Why Thus Longing?' 41: 16728.
- Sewall, Jonathan Mitchell,** 43: 490.
- Sewall, Samuel,** 43: 490.
- Sewall, Stephen,** 43: 490.
- Seward, Anna,** 43: 490.
- Seward, William Henry,** 43: 490.
- Sewrin, Charles A.,** 43: 490.
- Sextus Empiricus,** 43: 491.
- Seymour, Thomas D.,** essay on Homer, 19: 7551.
- Seymour, Mary Harrison,** 43: 491.
- 'Sforza,' by William Waldorf Astor, 44: 292.
- Shadwell, Thomas,** 43: 491.
- Shaftesbury, A. A. C., Earl of,** 43: 491; author of three volumes of ('Characteristics,' 45: 352.
- Shahan, Thomas J.,** essay on Fénelon, 14: 5641.
- 'Shāh Nāmah,' Book of Kings, by Firdausī, an epic in sixty thousand couplets of Persian story from the earliest date to the Mohammedian conquest, 14: 5738.
- Shairp, John Campbell,** 43: 491.
- Shakespeare,** the wholly unmatched supreme English poet, Edward Dowden on, 33: 13167; the age in which he came, 13168; his genius, 13169; his outward life, 13170; his two worlds, of the imagination and the material, *id.*; realms of fancy, 13171; his service to English need, *id.*; successes won through long and strenuous endeavor, 13172; his progress in knowledge of human life, 13173.
- The story of his life, by John Malone, 13174; his mother, Mary Arden, 13175; his father, John Shakespeare, 13176; stories of the youth of Shakespeare very doubtful, 13177; his early marriage to Ann Hathaway, 13178; in London at the theatre, 13179; his education, 13180; a foremost master by 1589, 13181; history of drama, 13182; poems of Shakespeare published in 1593-4, 13183; his early acting, 13184; the slander of Greene and reply of Chettle, 13185; his excellence in acting, 13186; his domestic life, 13187.
- 'Ariel,' 13189; ('Ariel's Songs,' 13190; ('Marriage Song,' 13192; ('Silvia,' *id.*; ('Falstaff Tormented by the Supposed Fairies,' 13193; ('Song: Take, Oh! Take,' 13194; ('Balthazar's Song,' *id.*; ('Lady Hero's Epitaph,' 13195; ('White and Red,' *id.*; ('Love's Rhapsody,' 13196; ('Song: Spring and Winter,' *id.*; ('Puck,' 13197; ('The Diversions of the Fairies,' 13199; ('The Fairies' Wedding Charm,' 13201; ('Where is Fancy Bred,' 13203; ('Under the Greenwood Tree,' *id.*; ('Blow, Blow, Thou Winter Wind,' 13204; ('Love in Springtime,' 13205; ('One in Ten,' *id.*; ('Sweet and Twenty,' 13206; ('Love's Lament,' *id.*; ('The Rain it Raineth,' 13207; ('When Daffodils Begin to Peer,' *id.*; ('What Maids Lack,' 13208; ('Sweet Music,' *id.*; ('Doubt Not,' 13209; ('Dead and Gone,' *id.*; ('Ophelia's Lament,' 13210; ('In the Church-Yard,' 13211-6; ('Iago's Soldier-Songs,' 13216; ('Desdemona's Last Song,' *id.*; ('Hark! Hark! the Lark,' 13217; ('Fear no More,' *id.*; ('Time's Glory,' 13218; ('Sonnets,' 13219-24; ('Crabb'd Age and Youth,' 13224; ('Beauty,' 13225; ('Live with Me,' *id.*; ('Threnos,' 13226.
- 'Dogberry Captain of the Watch,' 33: 13227; ('Shylock and Antonio,' 13229; ('Launce- lot and Old Gobbo,' 13230; ('The Quality of Mercy,' 13233; ('Lorenzo and Jessica,' 13234; ('Rosalind, Orlando, Jaques,' 13236-41; ('Richard II. in Prison,' 13241; ('Falstaff and Prince Hal,' 13243-7; ('Falstaff's Army,' 13247; ('Falstaff in Battle,' 13249; ('Henry's Wooing of Katharine,' 13251-5; ('Gloster and Anne: Gloster's Soliloquy,' 13256; ('Love Scene from Romeo and Juliet,' 13257; ('Antony's Speech over Cæsar's Body,' 13258; ('Macbeth before the Deed,' 13261; ('Hamlet's Soliloquy,' 13262; ('Othello's Wooing,' 13263; biography, 43: 491.
- Shakespeare's Plays, synopses of the entire series, 45: 380-402.
- Shakespeare, attitude of Dryden towards, 12: 4922, 4930.
- 'Shakespeare, Studies in,' by R. Grant White, 39: 15877.
- 'Shakespeare, The Humor of,' by Edward Dowden, 12: 4807-11; his ('Portraiture of Women,' 4811-2.
- Shakespeare, his ('Court Fool,' John Weiss on, 38: 15777; his greatest pupil in tragedy, John Webster, 38: 15758.
- Shakespeare, first made known in France by Voltaire, 38: 15451-2; seventeen of his plays put into classic German versions by Wilhelm Schlegel, 33: 12913.
- Shakespeare, Schlegel on, 33: 12919-22; Bacon totally unlike him, 39: 15877; Ben Jonson on, 21: 8347; Milton on, 25: 10047; Goethe on, in ('Wilhelm Meister,' 16: 6424; his analysis of ('Hamlet,' 6427-38.
- 'Shakespeare, The Example of,' by Guizot, 17: 6777.
- Shakespeare, his use of North's translation of Plutarch's ('Lives,' 29: 11603.
- The Greek Shakespeare, found in Pheidias, the greatest creator of ideals or creative thinker of the Greek race, 45: 466.
- 'Jeremy Taylor the Shakespeare of divines,' 44: 80.
- Shaler, Nathaniel Southgate,** 43: 491.
- 'Shall I Look Back?' by Louise Chandler Moulton, 41: 16839.
- 'Sham Admiration in Literature,' Indian epigram, 41: 16991.
- Shanks, W. F.-G.,** 43: 492.

- Shanly, Charles Dawson**, 'Civil War,' 40: 16565.
- 'Shan Van Vocht,' street ballad, 40: 16349.
- Sharp, Robert**, essays on Anglo-Saxon Literature and Demosthenes, 2: 543; 11: 4535.
- Sharp, William**, 43: 492; essays on Celtic Literature, Icelandic Literature, Conscience, the ('Kalevala'), Maartens, Maeterlinck, Myths and Folk-Lore of the Aryan Peoples, Ossian and Ossianic Poetry, de la Villemarqué and The Heroic and Legendary Literature of Brittany, 8: 3403; 20: 7865; 10: 3957; 21: 8443; 23: 9357; 24: 9541; 26: 10522; 27: 10865; 38: 15377.
- Shaw, Albert**, 43: 492.
- Shaw, Henry Wheeler**, 43: 492.
- 'She,' by Rider Haggard, 45: 522.
- Shea, J. D. G.**, 43: 492.
- Shedd, Mrs. Julia Ann**, 43: 492.
- Shedd, W. G. T.**, 43: 492.
- 'She Dwelt among the Untrodden Ways,' by William Wordsworth, 39: 16204.
- Sheffield, Lord**, 'The Autobiography of Edward Gibbon,' 45: 341.
- Shelley, Mary**, 43: 492; 'Frankenstein, or the Modern Prometheus,' 44: 13.
- Shelley, Percy Bysshe**, an English poet of extreme liberal thought and the highest lyrical genius, George E. Woodberry on, 34: 13265-70; his personal life, 13265; first poetic work, 'Queen Mab' (1813) and 'Alastor' (1816), 13266; the works written in Italy, *id.*; his genius in the main a moral one, *id.*; pre-eminently a poet of nature, 13267; the magic of his success, 13268; his fondness for story, *id.*; his treatment of the individual ideal, 13269; his fame rests on his great lyrics, *id.*; 'Ode to the West Wind,' the most perfect of them, *id.*; his high conception of womanhood, 13270; his reputation during life, *id.*; his since ever-growing fame, *id.*
- 'From Prometheus Unbound,' 13271; 'Last Hour of Beatrice,' 13273-6; 'Adonais,' 13276-88; 'Hymn to Intellectual Beauty,' 13288; 'Ozymandias,' 13291; 'The Indian Serenade,' *id.*; 'Ode to the West Wind,' 13292-4; 'The Sensitive Plant,' 13294-7; 'The Cloud,' 13297-9; 'To a Skylark,' 13299-301; 'Arethusa,' 13302-4; 'Hymn of Pan,' 13304; 'To Night,' 13305; 'To —,' 13306; biography, 43: 492.
- 'Shelter against Storm and Rain, A,' by Rückert (German), 41: 16867.
- Shelton, Frederick William**, 43: 493.
- Shenшин, A. A.** See FET, 43: 493.
- Shenstone, William**, an English poet of the school of Pope, who added to the distinction of artificial pastoral ballads that of playing the Arcadian hermit at Leasowes, his country seat, 34: 13307-9; Johnson's criticism of the 'Pastoral Ballad,' 13308; 'The Schoolmistress' and the 'Essays,' 13308-9.
- 'Pastoral Ballad,' 13309; 'Song,' 13310; 'Disappointment,' 13311; 'Hope,' 13312; 'Much Taste and Small Estate,' 13314; 'From The Schoolmistress,' 13315; biography, 43: 493.
- Sheppard, Elizabeth Sara**, 43: 493; 'Charles Auchester,' 44: 135.
- 'Shepherd's Song,' by Thomas Heywood, 40: 16605.
- 'Shepherd's Song on the Lord's Day, The,' by Uhland, 37: 15187.
- Sheridan, Philip Henry**, 43: 493.
- Sheridan, Richard Brinsley**, an Irish-English writer of comedies, theatre manager in London, and parliamentary Whig orator, Brander Matthews on, 34: 13317-21; a distinguished family, 13317; brings out 'The Rivals' at Covent Garden Theatre, 13317-8; succeeded Garrick in 1776 as manager of Drury Lane Theatre, 13318; 'The School for Scandal' brought out (May 8, 1777) with immense success, *id.*; 'Monody' on Garrick's death (1779), *id.*; his delightful farce, 'The Critic; or, A Tragedy Rehearsed' (Oct. 30, 1779), *id.*; reworked Kotzebue's 'The Stranger' and 'Pizzaro,' with great success, 13319; entered Parliament in 1780, and became complete master of parliamentary oratory, *id.*; his fortune wanes from his wife's death (1792), *id.*; his theatre burned (1809), *id.*; financial ruin, last speech in Parliament (1812), arrest for debt (1815), and death (July 7, 1816), *id.*; his invariable patriotism in politics at any sacrifice of place or party, *id.*; superior as a playwright to the comic dramatists of the Restoration, 13320; lack of depth and power compared with Molière, though not superficial, *id.*
- 'Mrs. Malaprop's Views,' 13321-4; 'Sir Lucius Dictates a Cartel,' 13324-7; 'The Duel,' 13327-33; 'The Scandal Class Meets,' 13333-9; 'Matrimonial Felicity,' 13339-44; 'Sir Peter and Lady Teazle Agree to Disagree,' 13344-7; 'Auctioning Off One's Relatives,' 13347-55; 'The Pleasures of Friendly Criticism,' 13355-61; 'Rolla's Address to the Peruvian Warriors,' 13361-2; biography, 43: 493.
- 'Sheridan,' by Mrs. Oliphant, 45: 354.
- 'Sheridan's Ride,' by T. B. Read, 30: 12095.
- Sherman, Frank Dempster**, 43: 493; 'Bacchus,' 40: 16524; 'Pepita,' 40: 16617.
- Sherman, John**, 43: 493.
- Sherman, W. T.**, 43: 493.
- Sherwood, John D.**, 43: 493.
- Sherwood, Mrs. M. E. W.**, 'An Epistle to Posterity,' 44: 237.
- Shetland Islands life fifty years ago, in 'Jan Vedder's Wife,' 44: 144.
- 'She Stoops to Conquer,' by Oliver Goldsmith, 44: 288.
- Shevchenko, T. G.**, 43: 493.
- 'She Was a Phantom of Delight,' by Wm. Wordsworth, 39: 16217.
- Shillaber, B. P.**, 43: 493.
- Shindler, Mrs. M. S. B.**, 43: 493.
- Shinn, Charles Howard**, 43: 493.
- Shinn, Millicent Washburn**, 43: 494.

- 'Shintō Faith, The,' in Japan, by L. Hearn, 18: 7151.
- Shipman, Louis Evan**, 43: 494.
- 'Ships at Sea,' by R. B. Coffin, 40: 16406.
- 'Ships that Pass in the Night,' by Beatrice Harraden, 45: 369.
- 'Shirley,' by Charlotte Brontë, 45: 410.
- Shirley, James**, 'Death the Leveler,' 41: 16878.
- Sholl, Anna McClure**, essays on Hardy, Massinger, Meredith, Montagu, More, Pater, and Swift, 17: 6933; 25: 9797; 25: 9915; 26: 10217; 26: 10295; 28: 11157; 36: 14259.
- Shorey, Paul**, 43: 494; essays on Aristophanes, Lucretius, and Plato, 2: 759; 23: 9304; 29: 11519.
- Shorter, Clement King**, 43: 494; 'Charlotte Brontë and Her Circle,' 45: 356.
- 'Short History of the English People,' by John Richard Green, 45: 548.
- Shorthouse, John Henry**, an English novelist, a manufacturer of Birmingham, England, author of stories embodying the spirit of mysticism and feeling for nature as a spiritual symbol, 34: 13363-5; 'John Inglesant' his best example, 13364; his later novels, *id.*; the place of music in his stories, *id.*; his characters more abstractions than real, 13365.
- 'Inglesant Visits Mr. Ferrar's Religious Community,' 13365-74; 'The Visit to the Astrologer,' 13374-7; 'John Inglesant Makes a Journey and Meets His Brother's Murderer,' 13378; biography, 43: 494; 'John Inglesant,' 44: 208.
- 'Short Studies on Great Subjects,' by James Anthony Froude, 45: 337.
- Shunsui, Tamenaga**, 'The Loyal Ronins,' 44: 242.
- Siberia, remarkable exploration of, in 1865-7, George Kennan on, 44: 324.
- 'Sicilian Vespers, The,' by Cassimir Delavigne, 45: 409.
- 'Sic Transit Gloria Mundi,' Indian epigram, 41: 16990.
- Sidgwick, Henry**, 43: 494.
- Sidney or Sydney, Algernon**, 43: 494.
- Sidney, Sir Philip**, a young statesman, soldier, poet, and ideal gentleman of Queen Elizabeth's time, whose death in arms at Zutphen (Oct. 5th, 1586) was mourned by all England and throughout Europe, Pitts Duffield on, 34: 13385-8; a deserved renown, *id.*; high devotion to art and thought, 13386; the romance of 'Arcadia,' which he wrote for his sister, *id.*; his eloquent 'Defense of Poesie,' 13387; his greatest work the series of sonnets and poems called 'Astrophel and Stella,' *id.*
- 'The Arrival in Arcadia,' 13388-95; ('Astrophel and Stella,' 13396; 'Sonnets to Stella,' 13397-8; biography, 43: 494; 'Arcadia,' 44: 295.
- Sidonius Apollinaris, C. S.**, 43: 494.
- Sienkiewicz, Henryk**, a Polish author of most excellent short stories and most extraordinary novels, pronounced the greatest creative genius in fiction of the end of the century, 34: 13399-405; successor, in his splendid trilogy of historical novels, 'With Fire and Sword' (1884), 'The Deluge' (1886), and 'Pan Michael' (1887), to Mickiewicz, 13399-400; his humorous tale, 'No Man a Prophet in His Own Country' (1872), 13399; in California (1876), *id.*; his first large work, 'Tartar Slavery' (1880), 13400; his trilogy (1884-7) of masterpieces followed by a profound psychological novel, 'Without Dogma,' *id.*; the latest works, 'Children of the Soil' (1894) and 'Quo Vadis' (1895), *id.*; his short stories of Polish life, 13400-1; the specially profound study made in 'Without Dogma,' 13401-2; the picture of Nero's time and of contrasted civilizations, pagan and Christian, in 'Quo Vadis,' 13402; the theme of the three great historical novels, 13402-4.
- 'Zagloba Captures a Banner,' 13405-9; 'Podbiapienta's Death,' 13410-26; 'Basia Works a Miracle,' 13427-30; 'Basia and Michael Part,' 13431-4; 'The Funeral of Pan Michael,' 13435; biography, 43: 494.
- 'Children of the Soil,' 44: 146; 'With Fire and Sword,' 'The Deluge,' and 'Pan Michael,' 45: 457; 'Quo Vadis,' 45: 406; 'Without Dogma,' 45: 470.
- Sigerson, Dora**, 43: 494; 'Unknown Ideal,' 41: 16737.
- Sigerson, George**, 'Mo Cáilín Donn,' 40: 16453.
- 'Sigfrid's Sword, The Smithying of,' by Uhland, 37: 15197.
- 'Signor Io, Il,' by Salvatore Farina, 45: 523.
- 'Signs and Seasons,' by John Burroughs, 45: 549.
- Sigourney, Lydia**, 43: 494.
- Sikes, Mrs. W. W.** See LOGAN, 43: 494.
- 'Silas Marner,' richest pictures of middle and low-class life which George Eliot has depicted, 45: 549.
- Silius Italicus**, 43: 494.
- Silk, Gibbon on, 16: 6303-7.
- Sill, Edward Rowland**, an American poet, author of thoughtful lyrics, 34: 13439.
- 'Opportunity,' 13441; 'Home,' *id.*; 'The Fool's Prayer,' 13442; 'A Morning Thought,' 13443; 'Strange,' 13444; 'Life,' *id.*; biography, 43: 494.
- Simcox, Edith**, 43: 494.
- Simms, William Gilmore**, an American novelist of southern and border state life, author of Revolutionary and Colonial romances of lasting merit, 34: 13445; a representative southern author on the large slave plantation of Woodlands, South Carolina, *id.*; very large literary output, including verse, histories, and biographies, 13446; Prof. W. P. Trent's sympathetic biography, 13446; makes an approach to Cooper in the fidelity of his pictures of both Indian and white life, 13447.
- 'The Doom of Occonestoga,' 13447-60; 'The Burden of the Desert,' 13460; biography, 43: 494; 'The Yemassee,' 45: 407.
- Simon, J. F. S.**, 43: 495.

- Simonds, William**, 43: 495.
- Simonides of Ceos**, a Greek poet of almost the highest rank, the most versatile and most productive of Greek lyrists, and in elegies, dirges, and epigrams, never equaled in the world's literature, Walter Miller on, 34: 13462-7; a court poet at Athens and in Thessaly, and later with Hiero of Syracuse, 13462; in greatest glory at Athens—won the state prize against Aeschylus with an ode on Marathon, 13463; an exalted type of wisdom and piety, *id.*; the earliest poet to command pay for his work, *id.*; gained first prize fifty-six times, *id.*; his private work much larger,—choral songs of every kind, besides his epigrams, on which his greatest fame rests, 13464; the choral song for praise of a victor in the games was his creation, 13466; in this unsurpassed only by Pindar, *id.*
- ‘*Danaë's Lament*,’ 13467; ‘From the Epinician Ode for Scopas,’ 13468; ‘Inscription for an Altar Dedicated to Artemis,’ *id.*; ‘Epitaph for Those Who Fell at Thermopylæ,’ 13469; ‘Fragment of a Scolian,’ *id.*; ‘Time is Fleeting,’ *id.*; ‘Virtue Coy and Hard to Win,’ 13470; ‘Epitaphs,’ *id.*; biography, 43: 495.
- Simonides and Pindar the greatest Greek masters of choral lyric, 37: 15181.
- ‘*Simple Story, A.*’ by Mrs. Inchbald, 45: 492.
- Simpson, John Palgrave**, 43: 495.
- Simpson, Mrs. John**, ‘*The Woodman*,’ 45: 501.
- Sims, George Robert**, 43: 495.
- Sinclair, Catherine**, 43: 495.
- Sinclair, Thomas**, 43: 495.
- ‘*Sing Again*,’ by Marie Louise Van Vorst, 40: 16611.
- Singing, characteristic of Greek poetry, 37: 15162.
- Singleton, Esther**, essay on Austin Dobson, 12: 4741.
- Sinnett, Alfred Percy**, 43: 495; ‘*Esoteric Buddhism*,’ 44: 188.
- ‘*Sin of Joost Avelingh, The*,’ by ‘Maarten Maartens,’ real name J. M. W. Van der Poorten Schwartz, 45: 470.
- ‘*Sir Charles Grandison*,’ by Samuel Richardson, 45: 489.
- ‘*Sir George Tressady*,’ by Mrs. Humphry Ward, 44: 256.
- ‘*Sir John Barleycorn*,’ author unknown, 40: 16474.
- ‘*Sir Patrick Spens*,’ 3: 1329.
- Sismondi, Jean Charles de**, a French Huguenot of Geneva, Switzerland, author of several economic writings, and of extensive and important historical works, Humphrey J. Desmond on, 34: 13471-4; driven to England (1793) by Revolution troubles, and again to Italy (1798, 1799), 13471; settled in Geneva from 1800 and engaged in local politics, 13472; his support of Napoleon and interview with him (1815), *id.*; marriage to an English lady (1819), *id.*; earliest work, ‘*The Agriculture of Tuscany*’ (1801), *id.*; economic works (1803-36), *id.* ‘*History of the Italian Republics*’ (1803-19), *id.*; ‘*History of the French*’ (1818-42), 13473; his ‘*Literature of the South of Europe*’ (1814), 13474; an historical novel of France under Clovis, ‘*Julia Sevra*’ (1822), *id.*; a condensed ‘*History of the Italian Republics*’ (1832), *id.*
- ‘*Boccaccio's Decameron*,’ 13474; ‘*The Troubadour*,’ 13475; ‘*Italy in the Thirteenth Century*,’ 13476; ‘*A Fifteenth-Century Soldier: Francesco Carmagnola*,’ 13479; ‘*The Ruin of Florence and Its Republic*,’ 1530, 13481; biography, 43: 495; ‘*Italian Republics*,’ 44: 164; ‘*History of the Literature of Southern Europe*,’ 44: 108.
- ‘*Six Days of Creation*,’ by Tayler Lewis, 45: 459.
- Skeat, Walter William**, 43: 495; ‘*The Student's Chaucer*,’ 44: 39.
- ‘*Skeleton in Armor, The*,’ by H. W. Longfellow, 23: 9152.
- Skelton, John**, 43: 495; ‘*Colin Clout*,’ 45: 363.
- ‘*Sketches by Boz*,’ by Dickens, 11: 4628.
- Sketchley, Arthur**, 43: 495.
- Skinner, John**, 43: 496.
- ‘*Skipper Ireson's Ride*,’ by J. G. Whittier, 39: 15917.
- Skipsey, Joseph**, 43: 496.
- ‘*Skylark, The*,’ by James Hogg, 18: 7405.
- Sladen, D. B. W.**, 43: 496.
- Slavery, in United States, views on of Henry Clay, 9: 3769; the political history of, by Horace Greeley, 45: 454; its character depicted in ‘*Uncle Tom's Cabin*,’ 45: 518.
- Slavery, Montesquieu on the origin of the right of, among the Roman civilians, 26: 10258.
- Slavery, under Spanish conquest in America, Arthur Helps on, 45: 558.
- Slave state scenes in F. L. Olmsted's ‘*Seaboard Slave States*,’ before the Civil War in the United States, 44: 246; the same author's later work on cotton and slavery, 44: 245.
- Slave-trade in Africa, Henry Drummond on, 45: 559.
- ‘*Sleeping Beauty*,’ a fairy tale made from a nature myth, 44: 57.
- ‘*Sleep, Ode to*,’ by Paul H. Hayne, 18: 7111.
- ‘*Sleep on, My Love*,’ by Bishop Chichester, 41: 16800.
- ‘*Sleepy Hollow*,’ by William Ellery Channing, 41: 16797.
- ‘*Sleepy Hollow, The Legend of*,’ by W. Irving, 20: 8008-35.
- Sleidan or Sleidanus, J.**, 43: 496.
- Sloane, William Milligan**, 43: 496; ‘*The Life of Napoleon Bonaparte*,’ 44: 261.
- Slosson, Annie Trumbull**, a Connecticut-New York writer of short stories of New England eccentric mystics, 34: 13487-9; very close realism of her scenes and stories, 13488; fine touches of nature-painting, *id.*; acute sense of humor, 13489.
- ‘*Butterneggs*,’ 13490; biography, 43: 496; depiction of New England character by, 39: 15983.

- Slosson, Edward**, 'Dies Irae,' English translation, 41: 16909.
- Slowacki**, the third of Poland's great patriotic poets, a dramatist, and panegyrist of the past, 34: 13508; early Byronic tales in verse at Warsaw (1828-9) and two dramas, 13509; his 'Mary Stuart' surpasses Schiller's in dramatic vigor, *id.*; from 1830 a homeless wanderer from Poland — powerful revolutionary songs (1830-1), *id.*; settled in Geneva, and acts 3-5 of his 'Kordjan' among the finest in the whole range of Polish literature, *id.*; two splendid tragedies, 'Mazepa' and 'Balladyna' (his most original creation), *id.*; his 'In Switzerland' one of the finest lyric gems of Polish poetry, 13510; his 'Father of the Plague-Stricken' surpasses Byron at his best, *id.*; becomes lost in mystic Messianism, *id.*; his splendid exuberance of thought and fancy, *id.*
- 'From Mindowę,' 13511-6; 'I Am so Sad, O God!' 13517; biography, 43: 496.
- Smalley, George Washburn**, 43: 496; essay on Phillips, 29: 11409.
- Smart, Christopher**, 43: 496.
- Smart, Mrs. Helen Hamilton**, 43: 496.
- Smedley, Menella Bute**, 'A Discovery,' 41: 16735.
- Smiles, Samuel**, 43: 496; 'Self Help,' 44: 329; 'Memoir and Correspondence of John Murray,' 44: 240.
- 'Smiling Demon of Notre Dame, A,' by Ellen Burroughs, 41: 16722.
- Smith, Adam**, the celebrated author of 'The Wealth of Nations,' a Scottish professor at Glasgow (1751-63), tutor in Europe to the young Duke of Buccleuch (1763-6), and in retirement, writing his great work (1766-76), Richard T. Ely on, 34: 13519-23; his 'Theory of Moral Sentiments' made sympathy (or fellow-feeling in both joy and sorrow) the guiding principle, 13521; his 'Inquiry into the Nature and Causes of the Wealth of Nations' (1776) implied that the natural method is trade without restrictions — free trade, 13521-22; a due respect to tariff necessities admitted, 13523; his doctrine of labor, *id.*; incalculable effect of his one great book, *id.*
- 'The Prudent Man,' 13524-6; 'Of the Wages of Labor,' 13527-30; 'Home Industries,' 13530-4; 'Of Military and General Education,' 13535; biography, 43: 496; 'Wealth of Nations,' 45: 511.
- Smith, Albert**, 43: 497.
- Smith, Alexander**, 43: 497; 'The Lady Blanche,' 40: 16649; 'Dreamthorpe,' 45: 371.
- Smith, Belle E.**, 'If I should Die To-Night,' 40: 16378.
- Smith, Buckingham**, 43: 497.
- Smith, Charles Henry**, 43: 497.
- Smith, Charles Sprague**, essay on The Cid, 9: 3725.
- Smith, Charlotte Turner**, 43: 497.
- Smith, Edmund**, 43: 497.
- Smith, Elizabeth Oakes**, 43: 497.
- Smith, Emily James**, essay on Lucian of Samosata, 23: 9285.
- Smith, Francis Hopkinson**, 43: 497; 'Tom Grogan,' 45: 482.
- Smith, George**, 43: 497.
- Smith, George Barnett**, 43: 497.
- Smith, Gerrit**, 43: 497.
- Smith, Goldwin**, an eminent representative of the liberal movement in the politics and religion of the last half of the century, an Oxford scholar of distinction and professor of history, since 1868 settled in America, 34: 13537-9; his conception of history and thought of world-citizenship, 13537; English career 1845-67, 13538; his attention to Irish history, and strong support of the Union in the Civil War, *id.*; at Cornell University (1868) and Toronto (1871), 13539; his 'Political Destiny of Canada' (1879); biographies, essays, and studies, *id.*; poetic culture shown in admirable versions of Horace, 13540.
- 'John Pym,' 13540-6; 'The Puritan Colonies,' 13547; biography, 43: 497; 'Three English Statesmen,' 45: 510.
- Smith, Hannah**, 43: 498.
- Smith, Henry Preserved**, essay on the Koran, 22: 8707.
- Smith, Horace**, 'Address to the Mummy in Belzoni's Exhibition,' 41: 16789.
- Smith, James and Horace**, 43: 498; 'Rejected Addresses,' 44: 68.
- Smith, (Captain) John**, 43: 498; 'The True Relation,' 45: 498.
- Smith, Joseph**, 'The Book of Mormon' translated by, 44: 11.
- Smith, Mary Louise**, 43: 498.
- Smith, Matthew Hale**, 43: 498.
- Smith, May Riley**, 'Tired Mothers,' 40: 16455.
- Smith, Munroe**, essay on Bismarck, 5: 1929.
- Smith, Nora Archibald**, essay on Froebel, 15: 6022.
- 'Smith of Maudlin,' by George Walter Thornbury, 41: 16800.
- Smith, R. Bosworth**, 'Carthage and the Carthaginians,' 45: 548.
- Smith, Richard Penn**, 43: 498.
- Smith, Samuel Francis**, 43: 498.
- Smith, Seba**, 43: 498.
- Smith, Sydney**, an English wit, of the highest distinction, an advanced thinker, on politics, philosophy, and religion, and a writer of the purest English, 34: 13556; chief editor of The Edinburgh Review at its foundation (1802), and a leading contributor for twenty-five years, *id.*; in London as a popular preacher until 1806, then a country parson 1806-28, and in Bristol and London the rest of his life, 13557; his characteristic publications, *id.*; opinions of him by Macaulay and Sir Henry Holland, *id.*
- 'The Education of Women,' 13558-63; 'John Bull's Charity Subscriptions,' 13564; 'Wisdom of Our Ancestors,' *id.*; 'Latin Verses,' 13566-9; 'Mrs. Siddons,' 13570; 'Dogs,' *id.*; 'Handshaking,' 13571; 'Small Men,' *id.*; ('Macaulay,'

- id.*; 'Specie and Species,' 13572; 'Daniel Webster,' *id.*; 'Review of the Novel Granby,' *id.*; biography, 43: 498.
- Smith, Walter Chalmers**, 43: 498.
- Smith, William**, 43: 498.
- Smith, William**, 43: 498.
- Smith, William Hawley**, 'The Evolution of "Dodd,"' 44: 132.
- Smith, William Robertson**, 43: 499.
- Smollett, Tobias George**, an English literary hack, precursor of the modern newspaper man, whose fund of coarse but lively humor, and excellent use of English, made his 'Roderick Random,' 'Perigree Pickle,' and 'Humphrey Clinker,' most readable novels, Pitts Duffield on, 34: 13575-9.
- 'A Naval Surgeon's Examination in the Eighteenth Century,' 13579-82; 'Roderick is "Pressed" into the Navy,' 13582-7; 'Roderick Visits a Gaming House,' 13587-90; 'Old-Fashioned Love-Making: An Old-Fashioned Wedding,' 13590-4; 'Humphrey Clinker is Presented to the Reader,' 13594-600; biography, 43: 499; 'The Expedition of Humphrey Clinker,' 44: 43.
- Smyth, Albert H.**, essay on Bayard Taylor, 36: 14518.
- Smyth, Charles Piazzi**, 43: 499.
- Smyth, Egbert C.**, essay on Jonathan Edwards, 13: 5175.
- Smyth, Herbert Weir**, essays on Socrates and Thucydides, 34: 13627; 37: 14909.
- Smyth, N.**, 43: 499.
- Snider, Denton J.**, author of travels in Greece, of critical commentaries, and of poems in the Greek spirit, 34: 13601-3; his 'A Walk in Hellas,' an idealist's search for Greek beauty, 13601-2; his commentaries on 'Faust,' Homer, and Dante, 13602; 'the new woman,' 13603.
- 'The Battle of Marathon,' 13603; biography, 43: 499.
- Snieders, Jan Renier**, 43: 499.
- 'Snobs, The Book of,' by Thackeray, 36: 14667.
- Snoilsky, C. J. G., Count**, 43: 499.
- Snorri or Snorre Sturluson**, 43: 499.
- 'Sociability in the Malt House,' from T. Hardy's 'Far from the Madding Crowd,' 17: 6947-57.
- Social conditions, a special study of, in Freytag's 'Debit and Credit,' 15: 6012.
- Social equality, a subversion of the order of nature, W. H. Mallock on, 45: 553.
- Social conditions, German, a study of, in Spielhagen's 'Hammer and Anvil,' 44: 303.
- Social conditions in France compared with American in Laboulaye's 'Paris in America,' 45: 526.
- 'Social Contract, The,' by Jean Jacques Rousseau, 44: 330.
- 'Social Equality,' by William Hurrell Mallock, 45: 553.
- 'Social Life in Old Virginia Before the War,' by Thomas Nelson Page, 45: 508.
- 'Social Life in Greece from Homer to Meander,' by John Pentland Mahaffy, 45: 508.
- 'Social Life of the Chinese,' by Justus Doolittle, 45: 437.
- 'Social Silhouettes,' by Edgar Fawcett, 45: 408.
- 'Social Statics,' by Herbert Spencer, 35: 13709.
- Socialism, Heraclitus the father of, 18: 7248.
- Socialism, J. S. Mill, his views of, 25: 10013-4.
- Socialism international, work by the founder of, 44: 12.
- Socialism, a study of French and German in modern times, by Richard T. Ely, 44: 324.
- Socialistic questions, a study of, in fiction, by Henry James, 45: 435.
- Socialistic scenes and studies in 'Metzerott, Shoemaker,' 44: 144.
- Society, founded in selfishness and fear, upon absolutism, Thomas Hobbes on, 44: 297.
- Society, J. S. Mill on destiny of, 25: 10020.
- 'Society upon the Stanislaus, The,' by Bret Harte, 17: 6993.
- Sociology, the study of, by Herbert Spencer, 35: 13714; 'Principles of,' 13715, 13721.
- Socrates**, the great humanist of Greek philosophy, deprecating speculation on matters of nature beyond our reach, and seeking, by critical questioning, to awaken in all men knowledge of themselves and of the conduct of life, Herbert Weir Smyth on, 34: 13627-33; Athens the limit of his world, but took no part in public affairs except as required by citizenship, 13628; recoiled from guessing at the secrets of nature and sought rather to know what is right in ourselves and in conduct, *id.*; poor, shabby, barefoot, he went on the streets and in public places trying, by systematic questioning, to set people thinking, 13629; did not himself urge conclusions but rather stung consciousness and conscience into action, and roused to both wiser thinking (of duty) and a better life, 13630; how Plato makes the dissolute Alcibiades testify to the power of Socrates to "amaze and possess the souls" of the hearers of his searching and stirring speech, *id.*; his trance experiences, 13631; the comic misrepresentations of Aristophanes, *id.*; accused of offense to Greek orthodoxy and of persuading youth to new ways, 13632; "I have shunned evil all my life," his defense, *id.*
- 'Socrates Refuses to Escape from Prison,' 13633-6; 'Socrates and Euthydemus,' 13637; 'Duty of Politicians to Qualify Themselves,' 13639; 'Before the Trial,' 13640; biography, 43: 499.
- Socrates, the praise of and portrait of, in Plato's 'The Banquet,' 44: 334.
- Socrates, the causes of dislike toward, and what he was as a man and as an influence, by Ernst Curtius, 10: 4242-5.
- 'Socrates and the Sophists,' Plato on, 29: 11530; he prepares for death, 11535; his remarks after condemnation, 11538.
- Socrates, account of, by Diogenes Laertius, 12: 4712-20.

- Socrates, his resistance to moral license, 35: 14112; his resemblance to Christ, 14113.
- 'Sodoma's Christ Scourged,' by G. E. Woodberry, 39: 16151.
- 'Soldiers of Fortune,' by Richard Harding Davis, 45: 507.
- 'Solid Something,' Indian Epigram, 41: 16993.
- 'Solitude,' by Goethe, 16: 6447.
- Solomon ben Jehuda ibn Gabiro.** See AVICEBRON, 43: 499.
- Solon**, the celebrated lawgiver of Athens, who carried out extensive reforms by introducing fundamental changes of the nature of a constitution, 34: 13642; his speeches were in the form of poems recited, as the people were accustomed to hear Homeric poems recited, *id.*
- 'Defense of His Dictatorship,' 13644; 'Solon Speaks His Mind to the Athenians,' 13645; 'Two Fragments,' 13646; biography, 43: 499.
- Somerville, Mary**, 43: 499.
- Somerville, Martha**, 'Personal Recollections of Mary Somerville,' 45: 356.
- Song, 1714, Jacobite, anonymous, 'The Auld Stuarts Back Again,' 40: 16424.
- 'Song : Blame Not My Lute,' by Sir Thomas Wyatt, 39: 16232.
- 'Song from Agathon,' by G. E. Woodberry, 39: 16152.
- 'Song of Ethlenn Stuart, The,' by Fiona Macleod, 40: 16593.
- 'Song of Hatred, The,' by George Herwegh, 40: 16587.
- 'Song of Life, A,' by Anne Reeve Aldrich, 40: 16370.
- 'Song of Spring, The,' by Gil Vicente (Portuguese), 40: 16498.
- 'Song of Steam,' by George W. Cutter, 40: 16417.
- 'Song of Summer,' by Thomas Nash, 40: 16504.
- 'Song of the Cider, The,' by J. G. Holland, 19: 7453.
- 'Song of the Fairies,' by John Lyly, 40: 16490.
- 'Song of the Fairy Peddler,' by George Darley, 40: 16489.
- 'Song of the Forge,' author unknown, 41: 16754.
- 'Song of the Lower Classes, The,' by Ernest Charles Jones, 41: 16752.
- 'Song of the Open Road,' by Walt Whitman, 39: 15892-900.
- 'Song of the Silent Land,' by Johann Gaudenz von Salis, 41: 16805.
- 'Song of the Sons of Esau, The,' by Bertha Brooks Runkle, 41: 16758.
- 'Song of the Thrush, The,' by Rhys Goch Ap Rhiccart (Welsh), 40: 16521.
- 'Song of the Tonga-Islanders,' author unknown, 41: 16996.
- 'Song of the Western Men, The,' by Robert Stephen Hawker, 40: 16586.
- 'Song Written at Sea,' by Charles Sackville (Earl of Dorset), 40: 16626.
- 'Songs of the Sea,' by Charles Godfrey Leland, 40: 16545.
- 'Sonia,' by Henri Gréville, 45: 506.
- 'Sonnet from Norway's Dawn, A,' by Welhaven, 38: 15781.
- Sonnet, the, its origin, and French love of it, 18: 7277; perfection of Hérédia in, *id.*
- Sonnets, perfection of Aubrey de Vere's, 11: 4609.
- Sonnets, the greatest in English, those of Shakespeare, Milton, Wordsworth, Keats, and Rossetti, 31: 12415.
- Sophocles**, the second of the three supreme masters of Greek tragedy, J. P. Mahaffy on, 34: 13647; as little known of him in personal life as of Shakespeare, *id.*; his life covered the great age of Athens (B. C. 490-405), 13648; his genius essentially Attic, *id.*; only seven of the large number of plays written by him are extant, 13649; the best English version of the plays is Mr. Whitelaw's (1883), 13651; the plot of the 'Antigone,' 13650; it is rather an exquisite dramatic poem than a very great tragedy, 13652; Antigone represented as standing alone and strong in will against fate, 13653-4; the 'Electra,' a subject dealt with in extant plays of all the three great Greek tragedians, 13654; the outline of the play similar to 'Hamlet,' *id.*; but with the difference of Electra, a sister of the prince, of strong will, to secure vengeance on the guilty mother, *id.*; the 'Trachiniae' (chorus of maidens of Trachis), in which the death of Heracles is the core of the story, 13656; tragic story of the distracted wife, 13656-61; the 'Edipus Rex,' considered by modern critics the very summit of Greek tragic art, 13661; absurdities of the opening scene, 13662; splendor of both dialogue and lyrical parts, 13662-4; another 'Edipus' play, 'Edipus at Colonus,' the latest of the poet's long life, and perhaps the finest of all the extant plays, 13664-6; the 'Ajax' — a very different play — a justly famous character play, 13667; the speeches of the hero unequalled in Greek tragedy, 13667; a brilliant dancing ode, 13669; Tecmessa one of the most attractive women in Sophocles, 13670; the 'Philoctetes' essentially a character play, but with no woman brought upon the stage, 13671; outline of the play, 13672; styles of Sophocles, 13673; great moral lesson taught by him, that there is a Divinity above that represented in Homer, 13675; his admirable knowledge and portraiture of human character, *id.*; biography, 43: 500.
- 'Edipus at Colonus,' 44: 70; 'Edipus the King,' 44: 70; 'Antigone,' 44: 119; 'Ajax,' 44: 192.
- Sophocles, E. A.**, 43: 500.
- Sophron**, 43: 500.
- Sordello**, 43: 500.
- 'Sorry Cupid's Merry-Go-Round,' an Indian epigram, 41: 16989.
- Sotheby, William**, 43: 500.
- Soulié, M. F.**, 43: 500.

- 'Soul's Defiance, The,' by Lavinia Stoddard, 41: 16834.
- Soumet, Alexandre**, 43: 500.
- South, Robert**, 43: 500.
- 'South, The,' by Emma Lazarus, 40: 16532.
- South Carolina, English colonial and Indian life in, depicted by W. G. Simms, 45: 407.
- South Carolina society in the days before the war, vividly pictured by J. W. De Forest, 44: 249.
- Southerne, Thomas**, 43: 500.
- Southesk, Sir James Carnegie, Earl of**, 43: 500.
- Southey, Caroline Ann**, 43: 500.
- Southey, Robert**, England's poet laureate of the period 1813-43, author of 'Thalaba,' a metrical romance, and of many works, poetry and prose, of which the lives of Nelson, Wesley, and Cowper, are the most important, 35: 13677-81; early schemes and dreams with Coleridge, 13678; settles to literary life at Greta Hall, Keswick, 13679; production of prose works, 13680.
- 'The Holly-Tree,' 13681; 'Stanzas Written in My Library,' 13682; 'The Inchcape Rock,' 13683; 'The Battle of Blenheim,' 13685; 'The Old Woman of Berkeley,' 13687-92; 'The Curse,' 13692; biography, 43: 500; 'The Doctor,' 44: 47.
- 'South-Sea Idylls,' by Charles Warren Stoddard, 45: 460.
- South-Sea pictures and scenes in Melville's 'Typee' and 'Omoo,' 45: 488.
- Southwell, Robert**, 43: 500.
- Southwest, scenes and characters of, treated by Owen Wister, 39: 16101.
- Southworth, E. D. E.**, 43: 500.
- 'Souvenirs,' by Jaques Jasmin, 'A Simple Story' from, 20: 8190-8.
- Souvestre, Émile**, a French writer of Breton birth, author of plays, short stories, and historical works, 35: 13693-4; his 'Attic Philosopher' awarded a prize by the French Academy, 13693; his stories reflect Breton life and religious feeling, 13694; his greatest work 'Les Derniers Bretons,' *id.*
- 'The Washerwomen of Night,' 13694-8; 'The Four Gifts,' 13698-706; biography, 43: 501; 'An Attic Philosopher,' 44: 194.
- 'Spaedom of the Norns,' the Icelandic saga poem, 20: 7878-80.
- Spain, Pliny's opinion of, 29: 11581.
- Spain under Philip II., Macaulay on, 24: 9402.
- Spain, Isabella and Columbus particularly celebrated by Prescott, 44: 98.
- Spain, pictures of life in, among all classes, about 1715, by Le Sage, in 'Gil Blas,' 44: 99.
- Spain, vivid picture of modern, in fine novel by Valdés, 44: 99.
- Spain and Italy in the 16th century, depicted in 'Guzman de Alfarache,' 45: 380.
- Spain, account of the gypsies in, in George Borrow's 'The Zincali,' 45: 469.
- Spain of the 16th century exactly represented by Lope de Vega, 38: 15289.
- Spain, John Hay's 'Castilian Days,' 18: 7098.
- Spain, the true life of, revealed in the novels of Galdós and others of the same school, 15: 6156; independent and secular tone towards religion, 6156-7.
- Spalding, John Lancaster**, 43: 501: 'The Starry Host,' 41: 16883; 'Faith and a Heart,' 41: 16863.
- Spalding, Martin John**, 43: 501.
- Spalding, Susan Marr**, 'Two Guests,' 41: 17017; 'An Antique Intaglio,' 41: 16729; 'The Second Place,' 40: 16393; 'A Mirror,' 40: 16355; 'Fate,' 40: 16371.
- Spanish life realistically portrayed by Madame Pardo-Bazán, 44: 222; its narrow and cruel spirit depicted by Galdós in 'Dona Perfecta,' 44: 221; vivid picture in John Hay's 'Castilian Days,' 44: 220; account by Las Casas of cruel treatment by Spain of natives of islands discovered by Columbus, 44: 219-20.
- Spanish Sketch-Book, by W. Irving, 44: 277.
- Spanish scenes and life depicted in Borrow's 'Bible in Spain,' 45: 380.
- 'Spanish Literature, The History of,' by George Ticknor, 45: 508.
- 'Spanish Vistas,' by George Parsons Lathrop, 45: 508.
- 'Spanish Conquest in America, The,' by Arthur Helps, 45: 558.
- Sparhawk, Frances Campbell**, 43: 501.
- 'Sparkling and Bright,' by Charles Fenno Hoffman, 40: 16475.
- Sparks, Jared**, 43: 501.
- Sparks, William Henry**, 43: 501.
- Spaulding, Solomon**, 43: 501.
- Spears, John Randolph**, 43: 501.
- 'Specimen Jones,' by Owen Wister, 39: 16102-22.
- Spedding, James**, 43: 501.
- Speech of Mithridates to his sons, in Racine's tragedy of that name, 45: 556.
- 'Speed the Plough,' by Thomas Morton, 45: 486.
- Speed, John Gilmer**, 43: 501.
- Speke, John Hanning**, 43: 501.
- Spencer, Herbert**, an English philosophical writer of the highest distinction for knowledge of sciences and for range of thought, F. Howard Collins on, 35: 13707-27; innate love of natural science and faculty of observation, 13707; sub-editor of the Economist, London (1848-53), 13708; his 'Social Statics' (1850), 13709; denial of special creation theory in 1852, *id.*; essays (1854) on 'Manners and Fashion' and on 'The Genesis of Science,' 13710; first edition of 'Principles of Psychology' (1855), and 'Progress: Its Law and Cause' (1857), *id.*; prospectus issued of 'A System of Philosophy' (1860), *id.*; 'Education: Intellectual, Moral, and Physical,' the most popular of all his works, 13711; first

part of 'First Principles' (1862), 13712; second part, *id.*; the second work of the series, 'Principles of Biology' (1864), 13713-4; issue in parts of 'Principles of Psychology' begun, 13714; Vol. i. of 'Principles of Sociology' (1874-76), 13715; the 'Principles of Ethics,' 13721-4; 'The Study of Sociology' (1873), 13724; 'Man versus the State' (1884), 13725; 'Manners and Fashion,' 13727-50; biography, 43: 501; 'Education,' 45: 537.

Spencer, Jesse Ames, 43: 502.

Spencer, William Loring, 43: 502.

Spencer, William Robert, 43: 502.

Spender, Emily, 43: 502.

Spenser, Edmund, the English poet whose 'Shepherd's Calendar' (1579) opened the great age of Elizabethan literature, J. Douglas Bruce on, 35: 13751-5; goes to Ireland (1580) as secretary to the Lord Deputy, 13752; publication of first three books of the 'Faery Queen' (1590), 13753; minor poems of not less value to literature, *id.*; remaining books of the 'Faery Queen' (1596), *id.*; the 'Orlando Furioso' of Ariosto its model, *id.*; Spenser's moral seriousness, *id.*; his passionate love of beauty, 13754.

'Prothalamion; or, a Spousall Verse,' 13755-9; 'Belphoebe the Huntress,' 13759; 'The Cave of Mammon,' 13761-5; 'Sir Guyon and the Palmer Visit and Destroy the Bower of Bliss,' 13765; biography, 43: 502; the 'Faery Queen,' 45: 345; Spenser, as an example of romance poetry, Schlegel on, 33: 12919.

Spielhagen, Friedrich, a German novelist, of wide range of interests and ideas, but specially notable as the author of 'Problematic Natures' (1860), 35: 13772-5; author also of several dramas, of translations from the French and English, and of poems, 13774. From 'Quisisana,' 35: 13775; biography, 43: 502; 'Through Night to Light,' 45: 410; 'Problematic Characters,' 44: 316; 'Hammer and Anvil,' 44: 303.

Spindler, Karl, 43: 502.

'Spinning Song, A,' by John Francis O'Donnell, 40: 16589.

Spinoza, a Dutch-Spanish Jew of Amsterdam, excommunicated from Judaism, and, from study of physical science, and of the new ideas in philosophy of Descartes, led to form a system of rationalism, and of theism based solely upon reason, Josiah Royce on, 35: 13785-93; his early studies and experience, 13785; expelled from the synagogue, 13786; his profoundly independent habit of mind, *id.*; in spirit a Stoic, 13787; the three factors of his doctrine, *id.*; his chief influence that of his theory of Reality, *id.*; his own central interest that of the conduct of life, a gospel of Stoic type, 13788; his original and independent philosophical treatise, the 'Theologico-Political Tractate' (1670) roused a storm by its defense of free thought and its rationalistic criticism of Scripture, 13788-9; his principal production, a great systematic philosophical exposition, entitled 'Ethics,' published soon

after his death (Feb. 21, 1677, at the Hague), 13788-9; his philosophical doctrine of the unity of all things in one principle, substance, or mind—God, 13789; Hindoo Vedānta, and Greek, examples of such pantheism, 13790; his brilliant analysis of ideas of real Being, *id.*; his theory of matter and mind as manifestations of the one Substance, 13791; the practical consequences of the system, denial of the reality of evil, and faith in God absolutely unqualified, 13793.

'The Improvement of the Understanding,' 13793-6; 'Mental Freedom,' 13797-9; 'Superstition and Fear,' 13800; biography, 43: 502.

'Spirit of Laws, The,' by Montesquieu, 45: 501.

Spiritual discernment, the method of, in *A Kempis*, Dante, and Tennyson, 45: 452.

Spiritualism, a study of, by W. D. Howells, in 'The Undiscovered Country,' 44: 291.

Spiritualism, Puritan knowledge and opinion of, Increase Mather on, 44: 244.

Spofford, Ainsworth Rand, 43: 502.

Spofford, Harriet Prescott, a brilliant American New England writer of poems, ballads, stories, and essays,—seventeen published volumes since 1855, 35: 13805-6; 'Sir Rohan's Ghost' and 'The Amber Gods' her best stories, 13805; 'The Master-Spirit,' a fine study of music, 13806; 'The Inheritance,' a view of one of the darkest human problems, *id.*; her first rank among American women of letters, *id.*

'The Godmothers,' 13806-16; 'The King's Dust,' 13817; 'On an Old Woman Singing,' 13818; 'At the Potter's,' 13819; 'Equations,' 13820; 'When First You Went,' 13821; biography, 43: 502; 'The Amber Gods,' 44: 327.

Spofford, Richard S., 'Hold, Poets!' 40: 16607.

Sprague, Charles, 43: 502; 'The Winged Worshippers,' 41: 16886.

Sprague, Charles Ezra, 43: 503.

Sprague, Mary Aplin, 43: 503.

'Spring,' by Thomas Nash, 40: 16525.

'Spring Trouble, A,' by William Macdonald, 40: 16497.

Springer, Mrs. Rebecca, 43: 503.

Spurgeon, Charles Haddon, 43: 503.

Squier, Ephraim George, 43: 503; 'Central America,' 44: 24.

'St. Anthony's Sermon to the Fishes,' author unknown, 41: 16700.

Stabili, Francesco. See CECCO D'ASCOLI, 43: 503.

Stael, Madame de, a French woman of the time of Napoleon, bred in extreme religious liberalism, and broadly educated by residence in England, Germany, and Italy,—author especially of books which made English, German, and Italian culture known in France, 35: 13823-7; a first example of "the modern woman," not masculine, 13823-4; her love of liberty and love of light, thorough humanism, 13824; her father's influence and her passion for Benjamin Constant, 13825; her indirect relation to politics, *id.*; exiled from

- Paris under Napoleon, 1792-1814, *id.*; her cosmopolitan breadth of interest and knowledge, 13826; brilliant scenes at her Swiss château of Coppet, *id.*; Sainte-Beuve on her fame, *id.*
- 'Close of the Introduction to the Treatise on the Influence of the Passions,' 13827; ('From the Preliminary Discourse to the Treatise on Literature,' 13828; ('From Delphine,' 13829; ('From Corinne,' 13830-5; ('From on Germany,' 13836; ('Napoleon,' 13837; ('Necker,' 13839; ('Persecutions by Napoleon,' 13841; ('Rome, Ancient and Modern,' 13843: biography, 43: 503; ('Germany,' 44: 94; ('Delphine,' 44: 186; ('Corinne; or Italy,' 44: 187.
- 'Stage-Coach, The,' by W. Irving, 20: 8041.
- Stahl, P. J.**, 43: 503.
- 'Standish of Standish,' by Jane G. Austin, 45: 506.
- Stanhope, Lady Hester Lucy**, 43: 503.
- Stanhope, Philip Dormer**. See **CHESTERFIELD**, 43: 503; ('Letters to His Son,' 44: 172.
- Stanhope, Philip Henry**, 43: 503.
- Stanley, Arthur Penrhyn**, 43: 503.
- Stanley, Henry Morton**, 43: 503; ('Through the Dark Continent,' 45: 478.
- Stannard, Mrs.**, 43: 504.
- Stanton, Mrs. Elizabeth**, 43: 504.
- Stanton, Henry Brewster**, 43: 504.
- Stanton, Theodore**, 43: 504.
- 'Starry Host, The,' by John Lancaster Spalding, 41: 1683.
- 'Star Spangled Banner, The,' by Francis Scott Key, 40: 16434.
- 'Stars, The Grammar of the,' by Heine, 18: 7197.
- 'Star to Its Light, The,' by George Parsons Lathrop, 41: 16741.
- 'Statesmanship, Character in,' the address of Bishop Potter on Washington, 45: 463.
- Statesmanship, Plato on the true natural art of, 29: 11555.
- State sovereignty, Alexander Hamilton on the evils of, 17: 6911.
- Statius**, an epic, lyric, and dramatic Latin poet, at Rome under Domitian, William Cranston Lawton on, 35: 13845-8; his ('Thebaid'), an epic tale of Thebes in twelve long books, 13845; he began an epic on Achilles, 13846; fine quality of his small poems, *id.*; immortalized by Dante in his great poem, 13847.
- 'A Royal Banquet,' 13848; ('To My Wife,' 13850; ('To Sleep,' 13853; ('Saturnalia,' 13853; biography, 43: 504.
- Stchedrin**, 43: 504.
- Stead, William Thomas**, 43: 504.
- Stearns, Frank Preston**, 43: 504.
- Stebbins, Mrs. M. E.**, 43: 504.
- Stedman, Edmund Clarence**, an American poet of rare distinction, critic and essayist, editor and anthologist, 35: 13857-9; volumes for 1860-84 collected in a ('Household Edition,' 13857; his critical volumes, ('The Victorian Poets' (1875), ('The Poets of America' (1886), and ('The Nature and Elements of Poetry' (1892), 13858; latest work, ('Poems Now First Collected' (1897), *id.*; in 1880-90 was one of the editors of ('A Library of American Literature,' *id.*; joint editor of complete works of Poe (1895) and brought out his ('Victorian Anthology,' *id.*
- 'The Hand of Lincoln,' 13859; ('Provençal Lovers — Aucassin and Nicolette,' 13861; ('Ariel,' 13862; ('Mors Benefica,' 13865; ('Toujours Amour,' *id.*; ('Pan in Wall Street,' 13866; ('The Discoverer,' 13868; ('Cavalry Song,' 13870; ('The Future of American Poetry,' *id.*; biography, 43: 504.
- 'Helen Keller,' 41: 16846; ('The Poets of America,' 45: 458; ('The Nature and Elements of Poetry,' 45: 356; ('The Victorian Poets,' 45: 490.
- Steel, Flora Annie, Mrs.**, 43: 504.
- Steele, Sir Richard**, the friend and fellow-essayist of the celebrated Addison, who originated the plan of a newspaper, *The Tatler* (1709), three times a week, and later *The Spectator* (1711), daily, 35: 13875-8; of Dublin birth but English parentage, 13875; an acute delineator of manners, 13876; his newspaper idea, 13877; a humorist, satirist, critic, and story-teller, *id.*; his high respect for women, 13878.
- 'On Behavior at Church,' 13878; ('Mr. Bickerstaff Visits a Friend,' 13881; ('On Coffee-Houses; Succession of Visitors; Character of Eubulus,' 13885; ('On the Effects of Public Mourning: Plainness in Dress,' 13888; ('On the Art of Growing Old,' 13891; ('On Flogging at Schools,' 13894; ('The Art of Story-Telling,' 13897; biography, 43: 505.
- Steele, Thomas Sedgwick**, 43: 505.
- Steendam, Jacob**, 43: 505.
- 'Stein, Life and Times of,' by J. R. Seeley, 45: 412.
- Steinmar, German poet of the 12th century, song of, 38: 15508.
- Stendhal**. See **BEYLE**, 43: 505.
- Stendhal, Pater on, 28: III175.
- Stephen, James Kenneth**, ('Lapsus Calami,' 41: 16708.
- Stephen, Leslie**, 43: 505; ('History of English Thought in the Eighteenth Century,' 45: 412; ('Hours in a Library,' 44: 128.
- Stephen, Leslie, said of Mrs. E. B. Stoddard's ('Temple House') that no book of the time is more remarkable, 35: 14014; essay on Carissile and Fielding, 8: 3231; 14: 5693.
- Stephens, A. H.**, 43: 505.
- Stephens, Ann Sophia**, 43: 505.
- Stephens, Charles Asbury**, 43: 505.
- Stephens, James Brunton**, 43: 505.
- Stephens, John Lloyd**, 43: 505; ('Incidents of Travel in Central America,' 44: 23.
- Stephens, Rev. W. R. W.**, ('Christianity and Islam: The Bible and the Koran,' 44: 293.
- Stepmother, contrast of, and mother, 18: 7332.
- Stepniak, S. M. D.**, 43: 505; ('Underground Russia,' 44: 323.

- Sterling, John**, 43: 505; 'Louis XV,' 41: 16749.
- Stern, Daniel**, 43: 505.
- Sterndale, R. A.**, 43: 506.
- Sterne, Laurence**, a born and thorough English humorist, author of 'Tristram Shandy' and 'A Sentimental Journey,' 35: 13899-902; nearly twenty years a free and easy clergyman of repute for wit and story-telling, 13900; January 1, 1760, published two volumes of 'The Life and Opinions of Tristram Shandy, Gent,' *id.*; immense popularity in London, *id.*; volumes 3 and 4 in 1761; 5 and 6 in 1762, • 13901; a fourth pair of volumes, 1765, *id.*; a concluding volume in 1767, and a first part of 'A Sentimental Journey,' 13902; his character, *id.*
- 'The Widow Wadman Lays Siege to Uncle Toby's Heart,' 13903; 'The Story of Le Fevre,' 13904; 'The Start,' 13912; 'The Monk,' 13914; 'The Dead Ass,' 13916; 'The Pulse,' 13918; 'The Starling,' 13921; 'In Languedoc: An Idyl,' 13925; biography, 43: 506; 'Tristram Shandy,' 45: 517.
- Stesichorus**, 43: 506; a Greek poet who developed the choral ode, 37: 15179-80.
- Stetson, Charlotte Perkins**, 43: 506; 'The Rock and the Sea,' 40: 16552.
- 'Steven Lawrence, Yeoman,' by Mrs. Annie Edwards, 45: 541.
- Stevens, Abel**, 43: 506.
- Stevens, Henry**, 43: 506.
- Stevens, John Austin**, 43: 506.
- Stevenson, E. I.**, 43: 506; essay on Beethoven, 4: 1749.
- Stevenson, Egbert Burton**, 'After the Play,' 41: 16720.
- Stevenson, Robert Louis**, one of the most popular of English novelists, of Scotch birth at Edinburgh, and author of essays, travels, and poems, Robert Bridges on, 35: 13927-35; his keen sense of happiness as an aim, 13928; his style, 13929; his travels, 13930; fair judgment of his work, 13931; 'Kidnapped' and 'David Balfour' his best work, 13933; the self-revelation of his essays and his travels, 13934.
- 'Bed in Summer,' 13935; 'Travel,' 13936; 'The Land of Counterpane,' 13937; 'Northwest Passage,' *id.*; 'If This Were Faith,' 13939; 'Requiem,' 13940; 'To Will H. Low,' *id.*; 'The Tropics Vanish,' 13941; 'Tropic Rain,' 13942; 'Christmas at Sea,' *id.*; 'A Fable,' 13944; 'Striving and Falling,' *id.*; 'We Pass the Forth,' 13945-57; 'A Lodging for the Night,' 13958-76; biography, 43: 506.
- 'Dr. Jekyll and Mr. Hyde,' 44: 54; 'Kidnapped,' 44: 143; 'Familiar Studies of Men and Books,' 44: 170; 'David Balfour,' 44: 238; 'The Master of Ballantrae,' 44: 238; 'The Wrecker,' 45: 546; 'Travels with a Donkey in the Cevennes,' 45: 478; 'Weir of Hermiston,' 45: 492.
- Stewart, Balfour**, 43: 506.
- Stewart, Dugald**, 43: 507.
- Stickney, Albert**, essay on Choate, 9: 3649.
- Stifter, Adalbert**, 43: 507.
- Still, John**, 43: 507; 'Gammer Gurton's Needle,' 44: 124.
- Still, William**, 43: 507.
- Stillé, Charles Janeway**, 43: 507.
- Stillman, William James**, an American artist originally, an art-journal editor and art critic, a journalist, and an author of books of travel and magazine papers on art, 35: 13977-8; his 'The Cretan Insurrection,' ('Herzegovina,' 'Turkish Rule and Turkish Warfare,' and 'On the Track of Ulysses,' 13978.
- 'Billy and Hans: A True History,' 13979-90; biography, 43: 507; 'The Cretan Insurrection of 1866-8,' 44: 97; essay on Boccaccio, 5: 2080.
- Stimson, Frederic Jesup**, 43: 507; 'King Noanett,' 44: 105; 'Guerndale,' 44: 142.
- Stimson, Henry A.**, essay on Müller, 26: 10425.
- Stinde, Julius**, 43: 507.
- Stirling, James Hutchinson**, 'The Secret of Hegel,' 44: 336.
- Stirling-Maxwell, William, Sir**, 43: 507.
- St. John**, 'Barlaam and Josaphat,' 44: 295.
- St. Mark's, Venice, description of, by John Ruskin, 32: 12532.
- St. Stephen, the Sabaite, 'Art Thou Weary,' 41: 16802.
- Stockton, Frank R.**, an American maker of humorous fiction, author of novels and short stories, always refined and wholesome, 35: 13991.
- 'The Casting Away of Mrs. Lecks and Mrs. Aleshine,' 13992-4012; biography, 43: 507; 'Rudder Grange,' 44: 199; 'The Casting Away of Mrs. Lecks and Mrs. Aleshine,' 44: 152.
- Stoddard, Charles Warren**, 43: 507; 'South-Sea Idylls,' 45: 460.
- Stoddard, Elizabeth Barstow**, a most notable, if not yet recognized, author of poems (not collected until 1896), and of three novels strikingly psychological and dramatic, 35: 14013; her 'Temple House,' pronounced by Leslie Stephen a book than which no book of the time is more remarkable, 14014.
- 'The Great Gale,' 14014-24; 'A Summer Night,' 14024; 'El Manalo,' 14025; 'Mercedes,' *id.*; 'Nameless Pain,' 14026; 'On the Campagna,' 14027; 'On My Bed of a Winter Night,' *id.*; biography, 43: 507; 'The Morgesons,' 45: 430; 'Two Men,' 45: 484; 'Temple House,' 45: 496; essay on Locker-Lampson, 23: 9111.
- Stoddard, Lavinia**, 'The Soul's Defiance,' 41: 16834.
- Stoddard, Richard Henry**, an American poet, literary essayist, and critic, 35: 14029; first collected edition of poems, 1880, *id.*; vigor and purity of his prose, 14030.
- 'Song,' 14031; 'A Serenade,' *id.*; 'The Yellow Moon,' 14032; 'The Sky Is a Drinking Cup,' *id.*; 'The Two Brides,' 14033; 'The Flight of Youth,' *id.*; 'The Sea,' 14034; 'The Sea,' *id.*; 'Along the Grassy Slope I Sit,' 14035;

- 'The Shadow of the Hand,' *id.*; 'Pain in Autumn,' 14036; 'Birds,' 14037; 'The Dead,' 14038; biography, 43: 508; essay on Burns, 7: 2833.
- Stoddard, William Osborn**, 43: 508.
- Stoic doctrines of interest to Christian readers in the 'Morals' of Seneca, 45: 532.
- Stoicism, points in which it was a preparation for Christianity, 35: 14114-5.
- Stoicism took its rise from Heraclitus, 18: 7248.
- Stokes, Henry Sewell**, 43: 508.
- Stolberg, Christian, Graf von**, 43: 508.
- Stolberg, F. L., Graf von**, 43: 508.
- Stone, Charles Wellington**, 'The Winter Pine,' 40: 16559.
- Stone, John Augustus**, 43: 508.
- Stone, Lucy**, 43: 508.
- 'Stonewall Jackson's Way,' by John Williamson Palmer, 40: 16422.
- Stories and tales of more than three hundred years ago, in 'Painter's Palace of Pleasure' (1566), 45: 437.
- Storm, Theodor**, a German lyric poet from 1843, and author of stories of great charm, 35: 14039; his first great success his 'Immensee' (1850), *id.*; his 'Psyche,' 14040; 'Aquis Submersis,' 'Paul the Puppet-Player,' and 'Rain-Gertrude,' *id.*
- 'After Years,' 14040-50; biography, 43: 508.
- Storm, at Last Island, Louisiana, by L. Hearn in 'Chita,' 18: 7132-43.
- Storrs, Richard Salter**, 43: 508.
- 'Story of Carthage, The,' by Alfred J. Church, 45: 549.
- 'Story of a Bad Boy, The,' by Thomas Bailey Aldrich, 45: 542.
- 'Story of Bessie Costrell, The,' by Mrs. Humphry Ward, 45: 504.
- 'Story of a Country Town, The,' by E.W. Howe, 45: 505.
- 'Story of Margaret Kent, The,' by Ellen Olney Kirk, 45: 505.
- 'Story of the Heavens, The,' by Robert S. Ball, 44: 336.
- 'Story of Karin, The,' Danish, 41: 16946.
- 'Story-Telling, The Art of,' Steele on, 35: 13897.
- Story, Joseph**, 43: 508.
- Story, William Wetmore**, an American sculptor at Rome, and a poet and essayist remarkable for broad humanism and fine culture, 35: 14051; at Rome (1848-96), *id.*; his 'Roba di Roma: or Walks and Talks about Rome' (1862), *id.*; his collected poems (1886), 14052.
- 'The Ghetto in Rome,' 14052; 'The King of the Beggars,' 14055-60; 'Spring in Rome,' 14061; 'Cleopatra,' 14062; 'The Chiffonier,' 14065-6; biography, 43: 508.
- Stowe, Calvin Ellis**, 43: 509.
- Stowe, Harriet Beecher**, an American woman writer of very exceptional genius, a daughter of Dr. Lyman Beecher, sister of Henry Ward Beecher, and author of the most moving and effective appeal of humanity anywhere known in literature, 'Uncle Tom's Cabin; or, Life among the Lowly,' George S. Merriam on, 35: 14067-72; its Christianity not that of creed but that of the spirit of Christ, 14069; her 'Dred' a very strong book, *id.*; 'The Minister's Wooing,' a prose idyl and epic of New England, 14070; no American novelist has equalled her, 14072.
- 'How Sam and Andy Helped Haley to Pursue Eliza,' 14074-80; 'Eliza's Flight,' 14080-9; 'Topsy,' 14090-5; 'Aaron Burr and Mary,' 14096-9; 'A Spiritual Love,' 14100; 'Miss Prissy Takes Candace's Counsel,' 14101-4; 'The Minister's Sacrifice,' 14104-6; biography, 43: 509.
- Stowe, Mrs.**, her 'Uncle Tom's Cabin' greatly admired by George Sand, 32: 12767; 'Uncle Tom's Cabin,' 45: 518; 'The Pearl of Orr's Island,' 45: 527; 'The Minister's Wooing,' 45: 527; 'Old Town Folks,' 44: 138; 'Agnes of Sorrento,' 44: 232; depiction of New England character by, 39: 15983.
- St. Peter's, in Rome, Mendelssohn at, 25: 9894.
- Strabo**, 43: 509; 'Geographica,' 44: 74.
- Strabo, Walafrid**, 43: 509.
- Strachey, William**, 43: 509.
- 'Strafford, The Fall of,' by Ranke, 30: 12077.
- Strahan, L. G. S.**, 43: 509.
- Strang, John**, 43: 509.
- 'Strange Country, The,' by Robert Buchanan, 40: 16388.
- 'Strange Story, A,' by Bulwer-Lytton, 45: 549.
- 'Strasburg Clock, The,' author unknown, 41: 1670.
- Strauss, Oscar Solomon**, 43: 510.
- Strauss, David Friedrich**, an extreme radical German scholar in New Testament history, author of books of destructive criticism and agnostic unbelief, in the period 1834-72, 35: 14107-10; his early development through philosophical theories, 14107-8; brings out his critical destructive 'Life of Jesus' (1834-5), 14108-9; replies by Neander, Ullmann, and others, and other editions (1837, 1839, and 1840), 14109; the 1840 (fourth) edition translated by George Eliot into English, *id.*; his history of Christian doctrines (1840), *id.*; marriage (1842) to opera singer, three children, separation from her (1847), *id.*; wrote biographies of Schubart (1851), Frischlin (1855), von Hutten (1858-60), and Reimarus (1862), *id.*; residence at Darmstadt and lectures on Voltaire before the Princess Alice, *id.*; published 'The Christ of Dogma and the Jesus of History' (1865) and a new 'Life of Jesus' (1877), *id.*; friendship with Renan broken by correspondence on the Franco-German War (1870), *id.*; his 'The Old Faith and the New' (1872) a monument of extreme negation, 14110.
- 'The Development of Graeco-Roman Cultivation,' 35: 14110-8; biography, 43: 510.
- Street, Alfred Billings**, 43: 510; 'The Settler,' 40: 16557.

- Strickland, Agnes**, 43: 510.
Strindberg, August, 43: 510.
 'Strollers,' by Madison J. Cawein, 41: 16759.
Strong, L. C., 43: 510.
Strong, Nathan, 43: 510.
Strother, David Hunter, 43: 519.
 'Struggle for Existence, The,' Charles Darwin on, 11: 4414; 'Complex Relation of All Animals and All Plants to Each Other in,' 4422-4.
Stryker, M. W., 43: 510.
Strype, John, 43: 510.
Stuart, Esmé, 43: 510.
Stuart, Ruth McEnery, an American writer of dialect stories, including tales of negro life, a long story of Creole life in New Orleans, and stories of Arkansas life, 35: 14119.
 'The Widder Johnsing,' 14120-38; biography, 43: 510.
Stub, Ambrosius, 43: 510.
Stubbes, Philip, 'The Anatomie of Abuses,' 45: 358.
Stubbs, William, the most eminent of English scholars in English constitutional history, and author of the ablest and most authoritative work on the subject, E. S. Nadal on, 35: 14139-42; his Oxford university dignities and church offices—from 1889 bishop of Oxford, 14139; published his 'Select Charters' (1870), and 'The Constitutional History of England' (3 vols., 1874, 1875, 1878), 14139; Teutonic or German polity in France, Spain, and Germany, 14140; is most purely developed in England, *id.*, the story to the close of the 15th century, 14141; unity of peoples of Germanic origin, 14142.
 'Social Life in the Fifteenth Century,' 14143-7; 'Transition from the Age of Chivalry,' 14147-54; biography, 43: 511; 'Constitutional History of England in its Origin and Development,' 44: 28.
 'Studies in Mediæval Life and Literature,' by Edward Tompkins McLaughlin, 45: 514.
 'Studies in the Literature of Northern Europe,' by Edmund Gosse, 16: 6565.
 'Studies of the Gods in Greece,' by Louis Dyer, 45: 512.
Sturgis, Jonathan, 'The Odd Number,' 44: 311.
Sturgis, Julian Russell, 43: 511; 'An Accomplished Gentleman,' 44: 291.
Sturluson, Snorri, 'The Heimskringla,' 44: 64.
Sturm, Julius, 43: 511; 'I Hold Still,' 41: 16893.
 Style, Ben Jonson on, 21: 8345.
 Style, perfection of, Thackeray's, 36: 14667.
 Style, Quintilian on embellishments of, 30: 11990.
 'Subjection of Women, The,' by John Stuart Mill, 45: 463.
Suckling, Sir John, an English song-writer unsurpassed for gayety and ease, and author of some plays, 35: 14155-7; his 'Aglaura' the first play acted with regular scenery, 14156; a court writ under Charles I., 14157.
 'Song,' 14158; 'A Bride,' *id.*; 'The Honest Lover,' 14159; 'The Constant Lover,' 14160; 'Verses,' 14161; 'The Metamorphosis,' 14162; 'Song,' *id.*; biography, 43: 511.
Sudermann, Hermann, a German novelist and dramatist of the end of the century, of high international fame, 35: 14163; unites realism with idealism, *id.*; a journalist in Berlin, 14164; his 'Dame Care' (1886) gave him high rank as a novelist, and 'Honor' (1889) put him above all others in German drama, *id.*; other powerful novels, 'The Cat Bridge,' 'Iolanthe's Wedding,' and 'It Was,' and successful dramas, 'Destruction of Sodom' and 'Heimat,' 14164-5.
 'Returning from the Confirmation Lesson,' 14166-72; 'The Trial,' 14173; 'Freed from Dame Care,' 14175-80; biography, 43: 511; 'Dame Care,' 44: 250.
Sue, Eugène, a French novelist of extreme radical and humanist sympathies, author of 'The Mysteries of Paris' and 'The Wandering Jew,' 35: 14181-3; his story-telling and dramatic power, 14181; sympathetic and picturesque treatment of Parisian poor, outcast, and working-folk, *id.*; his first series of novels, stories of sea life and immensely praised, 14182; 'History of the French Navy,' *id.*; historical romances, *id.*; his representation, by loosely connected episodes, of social misery and depravity in France, *id.*; his Jew a symbol of humanity under social bondage, 14183; member for Paris of the Assembly of 1850, *id.*; an exile under Napoleon III., *id.*
 'The Land's End of Two Worlds,' 14183-6; 'The Panther Fight,' 14186-97; 'The Chastisement,' 14197-201; biography, 43: 511; 'The Wandering Jew,' 45: 468.
Suetonius, a Latin author of 'Lives of the Cæsars' from Julius Cæsar to Domitian, 35: 14202; was private secretary to the Emperor Hadrian, *id.*; deals especially with matters of scandal, *id.*
 'Caligula's Madness,' 14203; 'Cowardice and Death of Nero,' 14205; 'Vitellius,' 14208; biography, 43: 511; 'The Lives of the First Twelve Cæsars,' 45: 366.
Suidas, 43: 511.
Sullivan, James William, 43: 511.
Sullivan, Thomas Russell, 43: 511.
Sully, M. de B., Duke of, 43: 511.
Sully-Prudhomme, a French poet of the end of the century, marked by the deepest feeling and the most careful thinking, Firmin Roz on, 36: 14209; collections of the first fifteen years, 14210; the conflict of the heart and the reason dealt with in grand philosophical poems, 'Justice' and 'Happiness,' 14210-1; prose writings, 14211.
 'To the Reader,' 14211; 'Unknown Friends,' 14212; 'The Missal,' *id.*; 'La Charpie,' 14213; 'Enfantillage,' 14214; 'Au Bord de L'Eau,' 14216; 'Ce Qui Dure,' 14217; 'If You but Knew,' *id.*; 'Separation,' 14228; 'The Death Agony,' 14219-20; biography, 43: 511.
Sulzer, Johann Georg, 43: 511.

- Sumarokov, A. P.**, 43: 511.
 'Summer Song, A,' by Ulrich von Liechtenstein, 40: 16505.
- Sumner, Charles**, an eminent American scholar, jurist, orator, and statesman,—from 1845 a conspicuous anti-slavery leader, 36: 14221; made U. S. Senator from Massachusetts in succession to Webster, by coalition of Democrats with Free-Soilers, 14222; eminence as senator twenty-three years, 14223.
- 'In Time of Peace Prepare for War,' 14223-8; 'Some Changes in Modern Life,' 14228; 'The True Grandeur of Nations,' 14231; 'Spirit of Classical and of Modern Literature,' 14233; 'The Dignity of the Jurist,' 14234; 'Allston in Italy,' 14235-6; biography, 43: 511.
- Sumner, William Graham**, 43: 511; 'What Social Classes Owe to Each Other,' 45: 499.
- 'Sunday, A New England,' by H. W. Beecher, 4: 1737.
- 'Sunken Crown, The,' by Uhland, 37: 15196.
- Superstition, Lucretius on the evil of, 23: 9314.
- Superstition and fear, Spinoza on, 35: 13800.
- 'Superstition and Force,' by H. C. Lea, 45: 467.
- 'Surface and the Depths, The,' by Lewis Morris, 40: 16634.
- 'Sursum,' by Philip Doddridge, 41: 16850.
- 'Susan Fielding,' by Mrs. Annie Edwards, 45: 460.
- Suttner, Bertha Félicie Sofie von**, 'Ground Arms,' 45: 422.
- Supernaturalism, place of, in religion, Amiel on, 2: 487.
- 'Swallow Song,' sung by children in spring-time, 2: 925.
- Swedenborg, Emanuel**, a Swedish contemporary of the German philosopher Kant, claiming free intercourse with angels and spirits for some thirty years, and the author of a system of views very materially departing from accredited orthodoxy, Frank Sewell on, 36: 14237-43; eminent in study of science and in study of mankind by travel, 14238; his physical researches, 14239; his search for the soul in the animal body, 14239-40; research into spiritual mysteries, 14240; extraordinary experience, from 1743, of visions and revelations, 14241; his 'Arcana,' in twelve volumes (1749-57), *id.*; a series of religio-philosophical works (1758-71), *id.*; last years and death in London, 14242.
- 'The Contiguity and Harmony of the World,' 14243; 'Individuality Eternal,' 14245; 'The Perfect Man the True Philosopher,' 14246; 'On the Internal Sense of the Word,' 14248; 'How by the Word, Heaven and Earth are Brought into Association,' 14250; 'The Church Universal,' 14251; 'The Ethics of Swedenborg,' 14252; 'The Social Good,' 14254; 'Marriage Love,' 14255; 'The Second Coming of the Lord,' 14258; biography, 43: 512.
- Swedish national traditions, Esaias Tegnér's respect for, 36: 14564.
- Sweet, Alexander Edwin**, 43: 512.
- 'Sweetness and Light,' Matthew Arnold on, 2: 859.
- 'Sweet William's Ghost,' 3: 1345.
- Swetchine, Anne Sophie**, 43: 512.
- Swett, Sophia Miriam**, 43: 512.
- Swift, Jonathan**, an English prose satirist of remarkable character, great literary power and conspicuous political activity, Anna McClure Sholl on, 36: 14259-64; born in Dublin of English parentage, 14259; life as a servant of Sir William Temple, 14260; takes an Oxford M. A. degree, and is ordained a clergyman, 14261; enters upon a brilliant political career by publication of a powerful Whig pamphlet (1701), *id.*; his 'Tale of a Tub' (1704), satirizing the fortunes of Roman Catholic, Anglican, and Puritan churches, 14262; pamphlets on politico-religious questions, *id.*; on church grounds becomes and remains a supporter of the Tories, 14262-3; the Vanessa tragedy, 14263-4; leaves London for Dublin on the death of Queen Anne, 14263; writes strongly on behalf of Ireland and the Irish, 14264; his 'Gulliver's Travels' (1726), a satire on human nature in the form of a story for young folks, *id.*; death of 'Stella' and final years of insanity, *id.*
- 'An Argument,' 14265; 'Gulliver Among the Pigmies,' 14267-74; 'Gulliver Among the Giants,' 14275-9; 'The Houyhnhnms,' 14280-6; 'The Struldbrugs,' 14287-8; biography, 43: 512.
- 'Gulliver's Travels,' 44: 7; 'The Drapier Letters,' 45: 338; 'The Battle of the Books,' 45: 338.
- Swinburne**, an English poet of the highest distinction, dramatic and lyrical, the last of England's six great Victorian poets since the deaths of Rossetti (1882), Arnold (1888), Browning (1889), Tennyson (1892), and Morris (1896), William Morton Payne on, 36: 14289-93; earliest works the four dramas, 'Rosamond' and 'The Queen Mother' (1860), 'Atalanta in Calydon' and 'Chasteland' (1865), 14289; first made widely famous by 'Poems and Ballads' (1866), 14290; offense to conventional feeling in them an early crudity not at all a characteristic, *id.*; six leading characteristics, 14291; prose studies in literary criticism, including monographs on Shakespeare, Ben Jonson, Victor Hugo, William Blake, George Chapman, and Charlotte Brontë, *id.*; a series of papers closely studying the Elizabethan drama, *id.*; later dramatic poems, and later lyrical work, in great amount, 14292-3; the supreme English poet of childhood in 'A Dark Month,' 14293; a collection of parodies, 'Heptalogia,' *id.*; fine ethical ideal, *id.*
- 'Dedication,' 14294; 'Hymn to Proserpine,' 14296-300; 'The Garden of Proserpine,' 14300; 'Hesperia,' 14302-5; 'In Memory of Walter Savage Landor,' 14306; 'A Forsaken Garden,' 14307; 'The Pilgrims,' 14309; 'Super Flumina Babylonis,' 14311-5; 'Mater Triumphalis,' 14315-9; 'From Athens,' 14319; 'Of Such Is the Kingdom of Heaven,' 14320; 'The Salt of the Earth,' *id.*; 'A Child's Future,' 14321;

- 'Adieux à Marie Stuart,' 14322; 'Love at Sea,' 14325; 'A Match,' 14326; 'Étude Réaliste,' 14327-8; biography, 43: 512; 'Atalanta in Calydon,' 44: 122; 'Chastelard,' 44: 228.
- Swinton, John**, 43: 512.
- Swinton, William**, 43: 512.
- 'Swiss Family Robinson, The,' by J. R. Wyss, 45: 504.
- Swisshein, Jane Grey**, 43: 512.
- Sybel, Heinrich von**, 43: 512; 'The Founding of the German Empire,' 44: 94.
- Sylva, Carmen**, pen-name of the Queen of Roumania, author of poems and novels in German or in French, 36: 14329-30.
- 'Fodder-Time,' 14331; 'The Sower,' *id.*; 'The Boatman's Song,' 14332; 'The Country Letter-Carrier,' *id.*; 'The Stone-Cutter,' 14333; 'The Post,' *id.*; 'Dimbovitz,' 14335; 'Longing,' *id.*; 'Carmen,' 14336; biography, 43: 512.
- Symmachus, Q. A.**, 43: 513.
- Symonds, John Addington**, eminent English historian of culture in Italy, in the England of Shakespeare, and in Greek poetry, 36: 14337; his monumental book in five parts, 'The Renaissance in Italy,' 14338; his lives of Michael Angelo, of Sydney, and of Ben Jonson, and his 'Studies of Shakespeare's Predecessors,' *id.*; his 'Studies of the Greek Poets,' a readable popular story, *id.*; his poems and critical essays, 14339.
- 'Italian Art in Its Relation to Religion,' 14340-50; 'The Invasion of Italy by Charles VIII. of France,' 14351-6; 'The Genius of Greek Art,' 14356-61; 'Ravenna,' 14362-5; 'Venice,' 14365; 'The Nightingale,' *id.*; 'Farewell,' 14367; 'The Fleet of the Beloved,' *id.*; 'Everbright,' 14368; biography, 43: 513.
- 'Studies in the Greek Poets,' 45: 497; 'Giovanni Boccaccio,' 44: 235; 'The Renaissance in Italy,' 45: 514.
- Symons, Arthur**, 43: 513.
- Synesius**, 43: 513.
- 'Synnövé Solbakken,' by Björnstjerne Björnson, 45: 524.
- 'Synagogue, The,' by W. Besant, 4: 1845.
- Syria, life in, at close of 18th century, depicted in 'Hermann Agha,' 44: 110.
- Syrus, Publilius**. See PUBLILIUS SYRUS, 43: 513.
- Szalay, Laszlo**, 43: 513.
- Sze-ma or Sūma Kwang**, 43: 513.
- Sze-ma or Sū-ma Ts'ien**, 43: 513.
- Szigligeti, Eduard**, 43: 513.

T

- Tabarī, A. D. M. ibn D.**, 43: 513.
- Tabb, John Banister**, 43: 513; 'To the Wood-Robin,' 40: 16520.
- Tacitus**, a Latin historical writer celebrated for his masterly sketches of Roman characters and pictures of the dark side of Roman life in the first century of our era, Charles E. Bennett on, 36: 14369-74; his 'Dialogue on Orators' (A.D. 81) a literary masterpiece, 14370; Domitian's reign of fifteen years a period of suppression of free speech, *id.*; his 'Life of Agricola' (A.D. 98), whose services (A.D. 78-85) had been the planting of Roman civilization in Britain as far north as the highlands of Scotland, *id.*; his 'Germania' (A.D. 98) very rich in information on the ancient Germans, 14371; his two great historical works, the 'Annals' of the Emperors Tiberius to Nero (A.D. 14-68), and the 'Histories' of the Emperors Vespasian to Domitian (A.D. 68-96), 14372; powerful and sombre pictures of the Rome of his day, 14373.
- 'The Training of Children,' 14374; 'Domitian's Reign of Terror,' 14375; 'Apostrophe to Agricola,' 14376; 'Manners and Customs of the Germans,' 14377-83; 'Scene of the Defeat of Varus,' 14384; 'Servility of the Senate,' *id.*; 'Death and Character of Tiberius,' 14385; 'The Great Fire at Rome, and Nero's Accusation of the Christians,' 14385-8; biography, 43: 513; 'Germany,' 44: 93.
- Taconnet, T. G.**, 43: 514.
- Tahitian Literature**: The Teva Poets: Notes on a Poetic Family in Tahiti, John La Farge on, 36: 14389; Tahiti the island seat of nature, 14390; Oberea, the Queen, and Wallis (1767), 14391; ideal appearance of the island and its race, *id.*; Bougainville, French voyager, arrives as Wallis leaves, *id.*; Cook comes next, 14392; story of the Teva princely family, 14393; poems woven into the story of the family, 14394; three poems sent by Queen Marau of to-day, 14396.
- 'Song of Reproof,' 14396; 'Soliloquy of Teura,' 14397; 'Song for the Crowning of Pomare,' 14398.
- Taillandier, A. H.**, 43: 514.
- Taillandier, R. G. E.**, 43: 514.
- Taillepled, Noël**, 43: 514.
- Tailliar, E. F. J.**, 43: 514.
- Taine, Hippolyte Adolphe**, a French philosophical critic and historian of literature and human progress, Ferdinand Brunetière on, 36: 14399; the greatness of his work its search for sound principles of critical judgment, *id.*; the evolution of his thought, 14400; the quest of causes of moral movements, race, environment, and the immediate moment, 14401; reproaches visited on him, 14401-2; his design to put moral sciences on the same basis as physical, 14402; man is part of nature, yet excepted from it by all that makes him man, 14403; art not included in nature, 14404;

- literary naturalism left behind, 14405; necessity of a moral criterion—the moral sciences not natural sciences, 14406; his change to the moral side, 14407; his re-creation of the methods of criticism, 14408.
- Characteristics of the English Mind, 14409–11; ‘Typical English Men and Women,’ 14412–4; ‘The Race Characters Expressed in Art,’ 14415–27; ‘The Comedy of Manners at Versailles,’ 14427–34; ‘The Tastes of Good Society,’ 14434–41; ‘Polite Education,’ 14441–5; ‘Drawing-Room Life,’ 14445–8; ‘The Discarding of Character,’ 14449–52; biography, 43: 514.
- Journeys through France, 44: 164; ‘The Ancient Régime,’ 44: 87; ‘The French Revolution,’ 44: 86; ‘The Modern Régime,’ 45: 532; ‘History of English Literature,’ 44: 40; his influence on Zola, 39: 16284.
- Tait, A. C., 43: 514.
- ‘Take Heart,’ by Lucy C. Ball, 41: 17017.
- ‘Take My Life,’ by Frances Ridley Havergal, 41: 16900.
- Talbot, C. R., 43: 514.
- ‘Tale of Two Cities, A,’ by Charles Dickens, 45: 460; 11: 4626, 4632.
- ‘Tales from Shakespeare,’ by Charles and Mary Lamb, 45: 450.
- ‘Tales of a Traveller,’ by Washington Irving, 44: 289.
- ‘Tales of Ensign Stål,’ thirty-four poems by Runeberg, Finland war stories and his greatest work, 32: 12498–9.
- Talfourd, Sir Thomas Noon, 43: 514.
- Talleyrand-Perigord, Charles Maurice de, 43: 514; Talleyrand drawn as an old woman in Madame de Staél’s ‘Delphine,’ 44: 186.
- Talma, Joseph François, 43: 514.
- Talmage, Thomas De Witt, 43: 515.
- Talmud, an immense encyclopædia in Hebrew of questions and opinions on points of Jewish Mosaic law, together with a great deal of story, of discussion and of illustrations, the whole forming the immediate Biblical exposition of Jewish tradition and requirement, Max Margolis on, 36: 14453; various Jewish schools, the records of discussion, or story and talk in which, have gone into the Talmud, *id.*; the Mishna the records of earliest discussions, questions, and decisions, a sort of commentary on, or supplement to, the Mosaic books, 14454–7; an example of Talmudic discussion, 14458–9; two forms of the Talmud, the Babylonian and the Palestinian, 14460; sentences of thought in the Talmud, 14460–3; stories from the Talmud, 14464–6; Babylon and the Talmud, 14466; commentaries on the Talmud, 14467; how it grew out of the Mishna, 24: 9591; ‘The Babylonian Talmud,’ a new translation of, 44: 22.
- ‘Tam o’ Shanter,’ by Robert Burns, 7: 2858.
- Tangermann, Wilhelm, 43: 515.
- Tannahill, Robert, 43: 515.
- Tansillo, Luigi, 43: 515.
- ‘Tâoism,’ Chinese, the sacred book of, 45: 420.
- Tappan, William Bingham, 43: 515.
- Tappert, Wilhelm, 43: 515.
- ‘Taras Bulba,’ by Nikolai F. Gogol, 45: 497.
- Tarbé, Prosper, 43: 515.
- Tarbell, Ida M., 43: 515; ‘Madame Roland,’ 45: 544.
- Tardieu, Jules Romain, 43: 515.
- Tarnovski, Stanislav, Count, 43: 515.
- ‘Tartarin of Tarascon,’ by Alphonse Daudet, 45: 503.
- ‘Tartarus and the Styx,’ from Hesiod’s ‘Theogony,’ 18: 7329.
- ‘Tartuffe,’ by Molière, 45: 526.
- Tasso, Torquato, the latest of the four greatest poets of Italy, J. F. Bingham on, 36: 14469; at eighteen produces ‘Rinaldo,’ an epic of the legends of Charlemagne and the Moors, 14470; attached to court of Ferrara and brings out his pastoral drama, ‘Aminta,’ 14471; finishes his ‘Jerusalem Delivered,’ a poem on the great Crusade led by Geoffrey, Duke of Lorraine, 14472; confined seven years as a lunatic, yet wrote letters, sonnets, dialogues, and criticisms, *id.*; attacks on his great poem, 14473; plan of the poem, 14473–4; the objections cause the poet to rewrite the whole, 14475.
- ‘The Crusaders’ First Sight of the Holy City,’ 14475; ‘Olindo and Sophronia,’ 14477–85; ‘The Sorceress Armida,’ 14485–7; ‘Flight of Erminia,’ 14487–92; ‘The Crusaders in Procession,’ 14493; ‘Clorinda’s History,’ 14494–7; ‘Tancred Slays Clorinda,’ 14497; ‘Armida Ensnares Rinaldo,’ 14499–501; ‘The Fountain of Laughter Discovered,’ 14502; ‘Erminia and Tancred,’ 14503; ‘Rinaldo and Armida,’ 14505; ‘The Aminta,’ 14506; ‘The Golden Age,’ 14507; ‘Ode to the River Metauro,’ 14509; ‘On the Conclusion of Rinaldo,’ 14511; ‘To Leonora,’ 14512; ‘Love Binds my Soul,’ *id.*; ‘To Leonora of Esté,’ 14513; ‘To Lucretia,’ 14514; ‘To Tarquinia Molza,’ *id.*; ‘To the Duke of Ferrara,’ 14515; ‘To the Princesses of Ferrara,’ 14516; ‘To Duke Alfonso,’ 14517; ‘Or che l’Aura Mia,’ *id.*; biography, 43: 515.
- Tassoni, A., 43: 516.
- Tate, Nahum, ‘Christmas Hymn,’ 41: 16873.
- Taubert, Emil, 43: 516.
- Tauler, Johannes, 43: 516.
- Taunay, A. D’E., 43: 516.
- Tautpheus, Baroness von, 43: 516; ‘At Odds,’ 44: 96; ‘Quits,’ 44: 95.
- Tavernier, Jean Baptiste, 43: 516.
- Taylor, Bayard, an American author of picturesque books of travel; popular lecturer; writer of novels, critical essays, poems in great variety, and a history of Germany; translator of Faust; American secretary of legation in Russia, and minister to Germany, Albert H. Smyth on, 36: 14518; in his eleven books of travel unsurpassed as a reporter of scenes and incidents, 14519; his ‘Faust,’ a German-English masterpiece, 14520;

- his novels, *id.*; his lyrical genius and poetical ambition, 14521.
- (Fitz-Greene Halleck,) 14522; ('Charmian,' 14529; 'Ariel in the Cloven Pine,' 14530; 'Bedouin Song,' 14533; 'Hylas,' 14534-7; 'The Song of the Camp,' 14537; biography, 43: 516; 'Hannah Thurston,' 44: 267.
- Taylor, Benjamin Franklin**, 43: 516.
- Taylor, Sir Henry**, English author of historical dramas of literary importance, 36: 14539; his masterpiece ('Philip Van Artevelde') (1834), 14539-40; very fine lyrical songs, 14540; other dramas, essays, and poems, 14540.
- ('Song,' 14540; 'Aretina's Song,' 14541; 'To H. C.,' *id.*; 'The Famine,' 14542; 'Vengeance on the Traitors,' 14543; 'Artevelde Refuses to Dismiss Elena,' 14546-50; biography, 43: 516; 'Philip van Artevelde,' 45: 338).
- Taylor, Isaac**, 43: 517.
- Taylor, Isaac**, 43: 517.
- Taylor, Isaac**, 43: 517.
- Taylor, I. J. S.**, 43: 517.
- Taylor, Jeremy**, an English divine of most remarkable liberality, eloquence, and attractive character, author of ('Liberty of Prophecying') (1655), T. W. Higginson on, 36: 14551-4; his theory of religious liberty, 14552; reason the authority above every other, *id.*; marriage, a liberal theory of, *id.*; children, his just and humane view of, 14553; his use of power as Bishop not always consistent, 14552-4.
- ('The Authority of Reason,' 14554; 'True Prosperity,' 14555; 'The Merits of Adversity,' 14556; 'The Power of Endurance,' 14557; 'On Husband and Wife,' 14559; 'Value of an Hour,' 14560; 'Life and Death,' 'The Rose,' 'Remedies Against Impatience,' 14561; biography, 43: 517; 'Holy Living and Dying,' 44: 131).
- Taylor, John**, 43: 517.
- Taylor, Philip Meadows**, 43: 517.
- Taylor, Thomas**, 43: 517.
- Taylor, Tom**, 43: 517; ('Abraham Lincoln,' 40: 16353).
- Taylor, William**, 43: 518.
- Tchernytchevskii, N. G.**, 43: 518.
- Teelinck, Evald**, 43: 518.
- Tegnér, Esaias**, one of Sweden's three greatest poets, second only to Bellman and Runeberg, and surpassing them even intellectually, W. M. Payne on, 36: 14563-66; a decisive influence for an independent national literature, 14563; love of nature and respect for national tradition, 14564; docent lecturer and professor of Greek literature (1803-24), and bishop from 1825, *id.*; three most widely known poems, 'Children of the Lord's Supper,' a beautiful idyl; 'Axel,' a narrative poem; and 'Frithjof's Saga,' a cycle poem from the Icelandic of 'Frithjof the Bold,' 14565; 'a living beam from the sun of the 19th century,' 14566.
- ('Frithjof and Ingeborg,' 14566-70; 'Frithjof Goes into Banishment,' 14571; 'The Viking
- Code,' 14573; 'The Reconciliation,' 14576-80; biography, 43: 518.
- Teleki, Joseph Count**, 43: 518.
- Telemachus** (or Télémaque), Adventures of, by Fénelon, 45: 504.
- ('Tell Me, My Heart, if This Be Love,' by George, Lord Lyttelton, 40: 16601.
- Tell**, William, the story of, in Schiller's finest drama, 45: 407.
- Télez, G., M. F.**, 43: 518.
- ('Telling the Bees,' by J. G. Whittier, 39: 15919).
- Telmann, Konrad**, 43: 518.
- Temme, J. D. H.**, 43: 518.
- Tempeltey, Eduard**, 43: 518.
- ('Temple House,' by Elizabeth Barstow Stoddard, 45: 496.
- ('Ten Thousand a Year,' by Samuel C. Warren, 45: 482).
- ('Tenants of Malory, The,' by J. Sheridan Le Fanu, 45: 541).
- Tencin, C.-A. G. de**, 43: 518.
- Ten Kate, J. J. L.**, 43: 518.
- Tennant, William**, 43: 518.
- Tennemann, W. G.**, 43: 519.
- Tennessee scenes and characters depicted by Miss Murfree in ('In the Clouds,' and 'His Vanished Star,' 45: 422; 44: 284).
- Tennyson, Mrs. Sarah**, 43: 519.
- Tennyson, Alfred**, the most representative English poet of the 19th century—published poems 1826-92, Henry Van Dyke on, 36: 14581-7; his early work (1826-32), 14581; his baptism of thought and sorrow, *id.*; two volumes of poems (1842), 14582; ('The Princess') (1847), his first long poem, *id.*; ('In Memoriam') (1850), the most noted poem of the century, *id.*; made poet laureate (1850), 14583; ('Maud') (1855), a lyrical poem markedly original, 14583; ('Idylls of the King,' in four groups (1859, 1870, 1872, 1885), and twelve idylls, showing at once rare art and the ideals of the spirit in conflict with those of sense, *id.*; dramas, ('Queen Mary,' 'Harold,' 'Becket,' 'The Cup and the Falcon,' 14584; qualities of his poetry under six chief aspects, 14585; his handling of religious subjects, 14586; far-reaching influence, 14587.
- ('The Lady of Shalott,' 14587-91; ('Choric Song,' 14592-5; ('Ulysses,' 14595-7; ('Locksley Hall,' 14597-603; ('Break, Break, Break,' 14603; ('The Brook,' 14604-9; ('Song: The Splendor Falls on Castle Walls,' 14609; ('Song: Tears, Idle Tears,' 14610; ('Perfect Unity,' 14610-3; ('The Charge of the Light Brigade,' 14613-4; ('From In Memoriam,' 14615-24; ('Come into the Garden, Maud,' 14624-6; ('Oh That 'Twere Possible,' 14626-8; ('The Farewell of King Arthur to Queen Guinevere,' 14629-33; ('In the Children's Hospital,' 14633-5; ('The Throstle,' 14636; ('The Oak,' *id.*; ('Crossing the Bar,' 14637; biography, 43: 519).
- ('Hands All Round,' 40: 16431; an ode on the death of, by T. H. Huxley, 19: 7834.

- Tennyson, Charles.** See TURNER, 43: 519.
- Tennyson, Frederick,** 43: 519.
- Tennyson, Hallam, Lord,** 43: 519; 'The Life of Alfred, Lord Tennyson,' 45: 483.
- 'Tent Life in Siberia,' by George Kennan, 44: 324.
- Teramo, J. P. de,** 43: 519.
- Tercy, F. M.,** 43: 519.
- Tercy, François,** 43: 519.
- Terence,** an enslaved captive brought from Africa to Rome, educated under the best auspices, and intimate with the best Roman class educated in Greek culture; the second great master (after Plautus) of Roman comedy. Thomas Bond Lindsay on, 36: 14643-52; Greek models of the later new Attic period followed, 14644; this in a Roman rude spirit under Plautus, *id.*; in a Greek culture spirit under Terence, 14645; his first comedy, the 'Andria' (B.C. 166), is the most interesting, but least amusing, 14646-7; 'The Stepmother' (B.C. 165), 14647; 'The Self-Tormentor,' little comic force, but a singularly perfect picture of human life, *id.*; the 'Eunuchus' (B.C. 161), by far the most popular of all Terence's plays, *id.*; the 'Phormio' (B.C. 161), 14648; 'The Brothers' (B.C. 160), the chief interest that of contrast of two characters, *id.*; broad grasp of human nature characterizes all the six plays, 14649; in dramatic skill ranks with the greatest, 14650; his diction gave a model of classic speech, 14651; comparison with Plautus, 14652; purpose and effect of Terence to impress Roman life with Greek humanity and refinement, 14652.
- Scenes from 'The Self-Tormentor,' 14653-62; biography, 43: 519.
- Terhune, A. P.,** 43: 519.
- Terhune, Mrs. M. V.,** 43: 519; 'Alone,' 44: 327.
- Terpander,** improver of the lyre and great Greek lyric poet, 37: 15174.
- Terrasson, Jean,** 43: 519.
- Tersteegen, Gerhard,** 43: 519.
- Tertullian,** 43: 519.
- 'Tess of the D'Urbervilles,' by Thomas Hardy, 17: 6936; 45: 516.
- Testi, Fulvio, Count,** 43: 520.
- Tétard, Jean,** 43: 520.
- Teuffel, Mrs. B. W.,** 43: 520.
- Teuffel, Wilhelm,** 43: 520.
- Teutsch, Georg Daniel,** 43: 520.
- Texier, C. F. M.,** 43: 520.
- Thaarup, Thomas,** 43: 520.
- Thacher, John Boyd,** 43: 520.
- Thackeray, Wm. M.,** English author of miscellanies and of novels representative of the highest literary art and perfection of style of the Victorian age, W. C. Brownell on, 36: 14663-72; in moral aim and personal feeling a great "week-day preacher," 14663; combined artist and moralist, satirist and poet, 14664; not a cynic, but notably a man of heart, *id.*; had the genius of the born novelist, 14665; produced literary miscellany of extraordinary variety (1835-46), *id.*; some genuine lyric inspiration in his poetry, 14666; one of the strongest contributors to Punch, *id.*; 'Vanity Fair' made him famous from 1847, 14667; 'Pendennis,' 'Henry Esmond,' 'The Newcomes,' his greatest novels; and near them 'The Virginians' and 'Philip,' 14668; Charlotte Brontë on his superiority to Fielding, *id.*; compared with George Eliot and with Balzac, 14669.
- 'Beatrix Esmond,' 14672-6; 'The Duke of Marlborough,' 14677-9; 'The Famous Mr. Joseph Addison,' 14679-85; 'Beatrix Esmond and the Duke of Hamilton,' 14685-91; 'Before the Battle of Waterloo,' 14692-7; 'Becky Admires Her Husband,' 14698-701; 'Colonel Newcome in the Cave of Harmony,' 14701-8; 'Colonel Newcome's Death,' 14708-11; 'From The Chronicle of the Drum,' 14712-5; 'What Is Greatness?' 14715; 'The White Squall,' 14716-9; 'The Ballad of Bouillabaisse,' 14719-21; 'Peg of Limavaddy,' 14722-6; 'The Sorrows of Werther,' 14726; 'Little Billee,' 14727; 'From the Pen and the Album,' 14728; 'At the Church Gate,' *id.*; 'The Mahogany-Tree,' 14729; 'The End of the Play,' 14730-2; biography, 43: 520.
- 'The Virginians,' 44: 51; 'The English Humorists of the Eighteenth Century,' 44: 75; 'The Rose and the Ring,' 44: 133; 'The Roundabout Papers,' 44: 228; 'Barry Lyndon,' 44: 234; 'The Four Georges,' 45: 350; 'The Book of Snobs,' 45: 354; 'Vanity Fair,' 45: 406; 'Pendennis,' 45: 458; 'The Newcomes,' 45: 507; 'Lovel, the Widower,' 45: 531; 'The Death of Thackeray,' by Dr. John Brown, 6: 2458.
- 'Thaddeus of Warsaw,' by Jane Porter, 45: 482.
- Thaer, W. A.,** 43: 520.
- Thales,** 43: 520.
- 'Thanatopsis,' by W. C. Bryant, 6: 2627.
- Thanet, Octave,** an American writer of stories and novels of real life in Arkansas, 37: 14733-4; 'Stories of Capital and Labor,' her latest work, 14734.
- 'The Missionary Sheriff,' 14735-59; biography, 43: 521; 'Knitters in the Sun,' 44: 199.
- 'Thanksgiving, A,' by Robert Herrick, 18: 7310.
- 'Thanksgiving of the Pharisee, The' (Turkish-fifteenth century), by the Durweesh Fakredded of Klish, 41: 16983.
- Thausing, Moritz,** 43: 521.
- Thaxter, Celia,** an American writer of poems and prose studies marked by art and feeling, 37: 14760.
- 'Sorrow,' 14761; 'Seaward,' 14762; 'The Sand-piper,' 14763; 'The Watch of Boon Island,' 14764; 'Impatience,' 14766; 'In Death's Despite,' *id.*; 'Wild Geese,' 14767; 'In Autumn,' 14768; biography, 43: 521.
- Thayer, Alexander W.,** 43: 521.
- Thayer, Mrs. Emma,** 43: 521.
- Thayer, Joseph Henry,** 43: 521.
- Thayer, William Makepeace,** 43: 521.

- Thayer, William Roscoe,** 'The Last Hunt,' 41: 16936.
 'The Abode of Snow,' by Andrew Wilson, 44: 112.
 'The Bishop of Rum-Ti-Foo,' by W. S. Gilbert, 16: 6339.
 'The Blind Girl,' by Jaques Jasmin, translated by Longfellow, 20: 8198-8207.
 'The Bridge,' by H. W. Longfellow, 23: 9164.
 'The Captain and the Mermaids,' by W. S. Gilbert, 16: 6343.
 'The Christian,' by Hall Caine, 44: 150.
 'The Cloister and the Hearth,' Charles Reade's masterpiece, 31: 12106.
 'The Day after the Bethrothal,' by Eva L. Ogden Lambert, 40: 16355.
 'The Day is Done,' by H. W. Longfellow, 23: 9167.
 'The Dead Mother,' by Robert Buchanan, 40: 16462.
 'The Decline and Fall of the Roman Empire,' from the age of Trajan to the taking of Constantinople by the Turks, 45: 341.
 'The Dowry' (Nubian—fifteenth century), 41: 16968.
 'The Earth and Man,' by Stopford A. Brooke, 40: 16388.
 'The Elfin-King,' by Goethe, 16: 6444.
 'The Elms of New Haven,' by N. P. Willis, 39: 16012-4.
 'The Fairy Nurse,' by Edward Walsh, 40: 16489.
 'The Fairy Queen,' author unknown, 40: 16483.
 'The Fairy Queen Sleeping,' by Letitia Elizabeth Landon, 40: 16484.
 'The Fifth of May,' by Manzoni, 24: 9698.
 'The Fisher Maiden,' by Björnsterne Björnson, 44: 109.
 'The Five Double U's,' Indian epigram, 41: 16993.
 'The Fountain,' by Wm. Wordsworth, 39: 16208.
 'The Goldmakers' Village,' by Johann Heinrich Zschokke, 45: 451.
 'The Grave-Diggers,' from T. Hardy's 'A Pair of Blue Eyes,' 17: 6957-60.
 'The Harper's Songs,' by Goethe, 16: 6439.
 'The History of Jonathan Wild the Great,' by Henry Fielding, 45: 544.
 'The Jesuit Relations and Allied Documents,' by Reuben Gold Thwaites, 45: 476.
 'The Kingdom of Heaven,' by John Wesley, 38: 15799.
 'The Land of Poco Tiempo,' by Charles F. Lummis, 45: 462.
 'The Last Judgment,' by John Wesley, 38: 15804-6.
 'The Last Rose of Summer,' by T. Moore, 26: 10292.
 'The Launching,' by H. W. Longfellow, 23: 9169.
 'The Letter Killeth,' Indian epigram, 41: 16991.
 'The Liberty of Prophesying,' Jeremy Taylor's plea for complete religious liberty, 36: 14552.
 'The Life and Adventures of Jack of the Mill,' by William Howitt, 44: 232.
 'The Life and Pontificate of Leo the Tenth,' by William Roscoe, 45: 444.
 'The Lion's Ride,' by Freiligrath, 15: 6006.
 'The Lost Heart,' Indian epigram, 41: 16992.
 'The Love that Hopheth and Endureth All Things,' by John Wesley, 38: 15801.
 'The Lover Prayeth Not to Be Disdained,' by Sir Thomas Wyatt, 39: 16234.
 'The Mellstock Waits,' from T. Hardy's 'Under the Greenwood Tree,' 17: 6938-47.
 'The Metempsychosis' (1), Indian epigram, 41: 16994.
 'The Metempsychosis' (2), Indian epigram, 41: 16994.
 'The Mill on the Floss,' by George Eliot, 45: 440.
 'The Mourning Bride,' by William Congreve, 44: 120.
 'The Newcomes,' by W. M. Thackeray, 45: 507.
 'The New Priest of Conception Bay,' by Robert Traill Spence Lowell, 44: 259.
 'The Oxford Reformers of 1408,' by John Colet, Erasmus, and Thomas More, 45: 454.
 'The Panegyric of Amrapolas, Near Brusa,' by Lamii, 41: 16977.
 'The Paradysse of Daynty Devises,' 45: 441.
 'The Pilgrimage of Ancharsis the Younger,' by the Abbé Barthélémy, 44: 103.
 'The Pilot,' by James Fenimore Cooper, 45: 554.
 'The Princess Casamassima,' by Henry James, 45: 435.
 'The Puritan in Holland, England, and America,' by Douglas Campbell, 45: 509.
 'The Renaissance in Italy,' by John Addington Symonds, 45: 514.
 'The Revenge of Joseph Noirel,' by Victor Cherbuliez, 45: 472.
 'The Ring and the Book,' by Robert Browning, 44: 300.
 'The Roman Poets,' by W. Y. Sellar, 45: 556.
 'The Romance of a Poor Young Man,' by Octave Feuillet, 45: 515.
 'The Sacred Books of the East,' by Max Müller, 45: 414.
 'The Scouring of the White Horse,' by Thomas Hughes, 44: 326.
 'The Seats of the Mighty,' by Gilbert Parker, 44: 292.
 'The Senses,' Indian epigram, 41: 16992.
 'The Silence of Dean Maitland,' by Maxwell Grey, 44: 303.
 'The Singers,' by Ivan Turgeneff, 37: 15106-18.
 'The Siren with the Heart of Ice,' by Jacques Jasmin, 20: 8197.
 'The Solitary Reaper,' by Wm. Wordsworth, 39: 16218.

- 'The Soul of the Far East,' by Percival Lowell, 45: 465.
- 'The Sparrow's Nest,' by Wm. Wordsworth, 39: 16213.
- 'The Splendid Spur,' by A. T. Quiller-Couch, 45: 506.
- 'The Stickit Minister,' by S. R. Crockett, 45: 505.
- 'The Summons,' by J. G. Whittier, 39: 15952.
- 'The Surgeon's Stories,' by Zakarias Topelius, 45: 502.
- 'The Taming of the Shrew,' a witty comedy of intrigue, partly by Shakespeare and partly by an unknown hand, 45: 387.
- 'The Three Musketeers,' by Alexandre Dumas, 45: 461.
- 'The Three Spinners,' Grimm's 'Household Tales,' 17: 6741.
- 'The Time of the Barmecides' (Arabian—fourteenth century), author unknown, 41: 16984.
- 'The True Grandeur of Nations,' Charles Sumner on, 36: 14231.
- 'The True Relation,' by Captain John Smith, 45: 498.
- 'The Truth of the Matter,' by Woodrow Wilson, 39: 16048-54.
- 'The Turkish Spy,' by John Paul Marana, 45: 498.
- 'The Vision of Piers Plowman,' 45: 402.
- 'The West in American History,' by Woodrow Wilson, 39: 16055-60.
- 'The Wild Pigeon,' by Alexander Wilson, 39: 16021-30.
- 'The Winning of the West,' by Theodore Roosevelt, 45: 495.
- 'The Woodman,' by Mrs. John Simpson, 45: 501.
- 'The World Is Too Much with Us,' by Wm. Wordsworth, 39: 16221.
- 'The Wreck of the Grosvenor,' by W. Clark Russell, 44: 305.
- 'The Yarn of the Nancy Bell,' by W. R. Gilbert, 16: 6336.
- Theatre, the, Wagner's idea of, as a temple of art, 38: 15501.
- Theiner, Augustin**, 43: 521.
- Theism as a background of beliefs, A. J. Balfour on, 45: 344.
- Theobald**, his Shakespeare, 30: 11717.
- Theocritus** (active in authorship about B.C. 300-260), a last Greek poet of the high type, inventor of pastorals as a poetic type, J. W. Mackail on, 37: 14760-73; educated, and lived in great part, at Alexandria, 14770; 'Idyls,' the name given to pastorals, were also epic, lyric, dramatic, or occasional, 14770-1; 'Thyrsis,' the first idyl of Theocritus, is the first known pastoral, 14771; two of his idyls are love-poems almost unequalled in ancient literature, 14772; others are descriptive poems of country life, *id.*; inimitable Greek simplicity with a new romantic sense of beauty, 14773; precursor of Virgil, and the close of the age of poetry opened by Homer, *id.*
- 'The Song of Thyrsis,' 14774; 'The Love of Simatha,' 14776; 'Songs of the Reapers,' 14778; 'Select Epigrams,' 14779; 'The Harvest Feast,' 14780; 'The Festival of Adonis,' 14784-8; biography, 43: 521; 'Theocritus,' by Annie Fields, 41: 16779.
- Theodoret**, 43: 521.
- Theognis**, a Greek didactic poet, of great fame in antiquity, and much quoted by Plato and the later writers on social and ethical themes, 37: 14789.
- 'Fame from the Poet's Songs,' 14791; 'Worldly Wisdom,' 14792; 'Desert a Beggar Born,' 14793; 'A Savage Prayer,' *id.*; biography, 43: 521.
- Theophrastus**, 43: 521.
- Theophylactus**, 43: 522.
- Theopompus**, 43: 522.
- Theosophy, doctrines of surveyed in 'Esoteric Buddhism,' 44: 188.
- 'There Is a Land of Pure Delight,' by Watts, 38: 15722.
- 'There's nae Luck about the House,' by Jean Adam, 40: 16442.
- 'There Was a Jolly Miller,' by Isaac Bickerstaff, 40: 16471.
- Theuriet, André**, French author of poems, novels, short stories, and plays, painting the life and manners of the common class in town and country, 37: 14795.
- 'The Bretonne,' 14796; 'An Easter Story,' 14800; biography, 43: 522; 'The Abbé Daniel,' 44: 261.
- Thibaudeau, A. C., Count**, 43: 522.
- Thibaut, A. F. J.**, 43: 522.
- Thierry, Amédée**, 43: 522.
- Thierry, Augustin**, a French historian of high distinction for improved methods of research advocated in 'Letters upon French History' (1827), Frederic Loliée on, 37: 14803; his 'History of the Norman Conquest of England,' new edition (1845), and 'Narratives of the Merovingian Era' (1840), 14804.
- 'The True History of Jacques Bonhomme,' 14805-10; 'The Battle of Hastings,' 14810-4; 'The Story of Fortunatus,' 14814-20; biography, 43: 522.
- Thiers, Adolphe**, an eminent French historian, political orator, statesman, and first President of the French Republic, Adolphe Cohn on, 37: 14821-9; wrote the first 'History of the French Revolution' not by an eye-witness (10 vols., 1827), 14822; January 1st, 1830, started Le National, *id.*; played important political part until 1840, 14823; devoted twenty years (1842-62) to writing his 'History of the Consulate and Empire,' 14824; in 1863 entered upon a campaign of opposition to Napoleon III., 14825; from September 4th, 1870, under the Republic, is the conspicuous leader, and becomes President, 14825-6; determines to change from desire for monarchy to support of permanence of the Republic, 14827; in proposals for a constitution he pronounces for one wholly republican, but is voted down by

- fourteen out of more than seven hundred, and resigns, May 24th, 1873, 14828; his last activity promotes final anti-royalist success, 14829.
- 'Why the Revolution Came,' 14829-33; 'The Revolutionary War in Western France,' 14834; 'The Height of the Terror,' 14835-41; 'The Policy of Napoleon in Egypt,' 14841; 'Napoleon's Address to His Army after the Disaster of Aboukir,' 14844; biography, 43: 522; 'History of the Consulate and the Empire of France under Napoleon,' 44: 162.
- 'Things I Miss, The,' by Thomas Wentworth Higginson, 41: 16898.
- Thirlwall, Connop**, 43: 522.
- Tholuck, F. A. G.**, 43: 522.
- Thomas, Antoine**, 43: 523.
- Thomas, Cyrus**, 43: 523.
- Thomas, Edith Matilda**, an American writer of poems and prose studies of nature, and of life and feeling in the Greek spirit of restraint and refinement, 37: 14845; 43: 523.
- 'Syrinx,' 37: 14846; 'Lethe,' 14847; 'Sunset,' *id.*; 'Cybele and Her Children,' 14848; 'The Grasshopper,' 14849; 'Winter Sleep,' *id.*
- Thomas, Frederick William**, 43: 523.
- Thomas, Isaiah**, 43: 523.
- Thomas, John R.**, 43: 523.
- Thomas, Lewis Foulke**, 43: 523.
- Thomas à Kempis**. See KEMPIS, 43: 523.
- Thomas Aquinas**, 43: 523.
- Thomas of Celano**, 43: 523.
- Thomasius, Christian**, 43: 523.
- Thomasius, Gottfried**, 43: 523.
- Thompson, Charles Miner**, 43: 523.
- Thompson, Francis**, 43: 523.
- Thompson, John Randolph**, 'Music in Camp,' 40: 16567.
- Thompson, Maurice**, 43: 524; 'Wild Honey,' 40: 16515; 'Atalanta,' 41: 16814.
- Thompson, Mortimer M.**, 43: 524.
- 'Thompson of Angel's,' by Bret Harte, 17: 6994.
- Thomsen, V. L. P.**, 43: 524.
- Thomson, Charles**, 43: 524.
- Thomson, Edward William**, 43: 524.
- Thomson, James**, a Scotch-English poet of the age of Pope, but author of a new poetry of nature and common life, 37: 14851-3; went from Scotland to London and brought out his 'Winter,' 14852; his artistic use of blank verse, *id.*; completion of 'The Seasons,' *id.*; his 'Castle of Indolence' a poem of great beauty, 14853.
- 'Rule, Britannia!' 14853; 'April Rain,' 14854; 'The Lost Caravan,' 14856; 'The Inundation,' *id.*; 'The First Snow,' 14857-8; 'The Sheep-Washing,' 14859-60; 'The Castle of Indolence,' 14861-4; biography, 43: 524.
- Thomson, James**, an English journalist and poet, author of 'The City of Dreadful Night,' a masterpiece at once of genius and of the dark side of things, 37: 14865; a poet-pessimist like Leopardi, 14866.
- 'From The City of Dreadful Night,' 14866 70; 'From Art,' 14870; biography, 43: 524.
- Thomson, Joseph**, 43: 524.
- Thomson, Sir William**, 43: 524.
- Thomson, William McClure**, 43: 524.
- Thonissen, Jean Joseph**, 43: 524.
- Thorbecke, Heinrich**, 43: 525.
- Thorburn, Grant**, 43: 525.
- Thoreau, Henry D.**, an American New England writer of both poetry and prose, interesting alike for originality of genius and for eccentricity in human relations, John Burroughs on, 37: 14871-6; wrote of philosophy, religion, and literature in his 'Week on the Concord and Merrimac' (1849), 14873; studies from hut in the woods (1845-7) for 'Walden,' *id.*; Horace Greeley made a market for his articles, 14874; three trips of study in the Maine woods (1846, 1853, and 1857) gave him his second best book, *id.*; another trip (1850) gave him 'A Yankee in Canada,' 14875; his defense of John Brown, *id.*; limitations as a poet, 14876.
- 'Inspiration,' 14877-9; 'The Fisher's Boy,' 14879; 'Smoke,' 14880; 'Work and Pay,' 14880-3; 'Solitude,' 14884-91; 'The Bean Field,' 14891-7; 'Walking,' 14897-908; biography, 43: 525; 'Cape Cod,' 45: 374; 'The Maine Woods,' 44: 211.
- 'Thoreau, From a Poem on,' by H. A. Blood, 40: 16531.
- Thoresen, A. M.**, 43: 525.
- Thorild, Thomas**, 43: 525.
- Thornbury, George Walter**, 43: 525; 'The Three Scars,' 40: 16581; 'The Three Troopers,' 40: 16579; 'Smith of Maudlin,' 41: 16800; 'The White Rose Over the Water,' 40: 16582; 'The Jacobites' Club,' 40: 16583; 'Loyalist Lays,' 40: 16579; 'The Cavalier's Escape,' 40: 16580.
- Thorpe, Francis N.**, essay on Mirabeau, Montesquieu, and Prescott, 25: 10077; 26: 10249; 30: 11767.
- Thorpe, Rosa Hartwick**, 'Curfew Must Not Ring To-Night,' 40: 16584.
- 'Thou Art, O God, the Life and Light,' by T. Moore, 26: 10293.
- 'Thou Hidden Love of God, Whose Height,' by John Wesley, 38: 15807.
- 'Thou Very Present Aid,' by Charles Wesley, 38: 15812.
- 'Thou Whom My Soul Admires Above,' by Isaac Watts, 38: 15720.
- 'Though Naught They May to Others Be,' by George McKnight, 41: 16899.
- 'Thought,' by Christopher Pearse Cranch, 41: 16830.
- 'Thought, The Science of,' one of Max Müller's latest books, and in some sense his autobiography, 45: 494.
- 'Thoughts Concerning the Interpretation of Nature,' by Denis Diderot, 45: 483.
- 'Thousands Years in Thy Sight Are but as One Day, A,' by Annie Fields, 40: 16633.

- Thrale, Mrs.** See Piozzi, 43: 525.
 'Three Warnings, The,' a tale, 41: 16702.
 'Three Americans and Three Englishmen,' by Charles Johnson, 45: 515.
 'Three English Statesmen,' by Goldwin Smith, 45: 510.
 'Three Ravens, The,' 3: 1334.
 'Three Scars, The,' by George Walter Thornbury, 40: 16581.
 'Three Troopers, The,' by George Walter Thornbury, 40: 16579.
 'Three Years She Grew in Sun and Shower,' by Wm. Wodsworth, 39: 16205.
 'Threnody, A' (Ahoond of Swat), by George Thomas Lanigan, 41: 16682.
 'Threnody, A,' by Madison J. Cawein, 41: 16816.
 'Threnody, From the,' by R. W. Emerson, 13: 5462.
 'Threshed Out,' by Robert K. Kernighan, 41: 16761.
 'Through Night to Light,' by Friedrich Spielhagen, 45: 410.
 'Through the Dark Continent,' by Henry Morton Stanley, 45: 478.
 'Thrush's Song' (from the Gaelic), by W. MacGillivray, 40: 16521.
- Thucydides**, greatest of Greek writers of history, the first to write of his own times, and the earliest of critical historians, Herbert Weir Smyth on, 37: 14909; his personal life little known, *id.*; banished twenty years from B.C. 424 for non-success as general, 14909-11; his 'History of the Peloponnesian War' covers only twenty-one of the twenty-seven years, 14911; method and character of his work, 14912; his Greek style, 14914; the speeches his own composition, 14915.
- 'The Night Attack on Platea,' 14917-20; 'Pericles's Memorial Oration over the Athenian Dead of the First Campaign,' 14920-6; 'Reflections on Revolution,' 14926-9; 'The Final Struggle in the Harbor of Syracuse,' 14929-31; biography, 43: 525.
- Thunmann, Johan**, 43: 525.
- Thwaites, Reuben Gold**, 43: 525; 'The Jesuit Relations and Allied Documents,' 45: 476.
- 'Thyrsis,' the first idyl of Theocritus, and earliest pastoral poem, 37: 14771-4.
- Tiara, Petrus**, 43: 525.
- 'Tiberius, Character of,' by Tacitus, 36: 14385.
- Tibullus, Albius**, the most typical of Roman elegiac poets, G. M. Whicher on, 37: 14932; very narrow range but exquisite perfection of his poetry, 14933-4.
- 'On the Pleasures of a Country Life,' 14935; 'Written in Sickness at Corcyra,' 14937; 'The Rural Deities,' 14940; 'Love in the Country,' 14941; 'To Cerinthus, on His Birthday,' 14942; biography, 43: 525.
- Tiby, Paul Alexandre**, 43: 525.
- Tickell, Thomas**, 43: 525.
- Ticknor, Caroline**, 43: 526.
- Ticknor, Francis Orrery**, 'The Virginians of the Valley,' 40: 16559.
- Ticknor, George**, 43: 526; 'The History of Spanish Literature,' 45: 508; life, letters, and journals of, 45: 533.
- Tieck, Johann Ludwig**, a poet of the older romanticism in Germany, also an editor, essayist, critic, translator of Shakespeare, and novelist, 37: 14943; his masterly translation of 'Don Quixote' (1799-1801), and his standard German version of Shakespeare (largely executed by his gifted daughter), 14944. 'The Fair-Haired Eckbert,' 14945-60; biography, 43: 526.
- Tiedemann, Diedrich**, 43: 526.
- Tiedge, Christoph August**, 43: 526.
- Tiedge, Cornelis Petrus**, 43: 526.
- Tiernan, Frances C.**, 43: 526.
- Tighe, Mary**, 43: 526.
 'Till Eulenspiegel,' 45: 487.
- Tillemont, S. Le N. de**, 43: 526.
- Tillier, Antoine de**, 43: 526.
- Tillières, Le Veneur de, Count**, 43: 526.
- Tillotson, John**, 43: 526.
- Tilton, Theodore**, 43: 526; 'The Great Bell Roland,' 40: 16562.
- 'Timbuctoo the Mysterious,' by Felix Dubois, 45: 465.
- 'Time for Us to Go,' by Charles Godfrey Leland, 40: 16550.
- 'Time O' Day, The,' by Albion Fellows Bacon, 40: 16628.
- 'Times, The,' by R. W. Emerson, 13: 5433.
- 'Time's A-Flying' (Lauriger Horatius), 40: 16478.
- 'Timon of Athens,' one of the Shakespeare plays which may not be wholly his,—a bitter satire, 45: 397.
- Timrod, Henry**, an American pioneer poet of the South, unrecognized until after his death, 37: 14961.
- 'Spring,' 14962; 'Sonnet,' 14964; biography, 43: 527.
- Tincker, Mary Agnes**, 43: 527; 'The Jewel in the Lotos,' 44: 201.
- Tindal, Matthew**, 43: 527.
- Tiraboschi, G.**, 43: 527.
- Tirebuck, William Edwards**, 43: 527.
- 'Tired Mothers,' by May Riley Smith, 40: 16455.
- Tirso de Molina**, 43: 527.
- Tischendorf, L. F. K. von**, 43: 527.
- Tissandier, Gaston**, 43: 527.
- Tissot, Claude Joseph**, 43: 527.
- Tissot, Pierre François**, 43: 527.
- Titcomb, Timothy**. See HOLLAND, 43: 527.
- Tittmann, Friedrich Wilhelm**, 43: 527; 'Titus Andronicus,' a most repulsive drama which Shakespeare may have touched up for the stage, but did not write, 45: 384.
- 'To —,' by Uhland, 37: 15195.
- 'To Amine, on Seeing Her About to Veil Her Mirror,' by Foozooli, 41: 16960.
- 'To a Mountain Daisy,' by Robert Burns, 7: 2856; 'To a Mouse,' by Robert Burns, 7: 2855.

- 'To a Turkish Author' (Turkish), by Foozooli, 41: 16969.
- 'To a Young Lady,' by Wm. Wordsworth, 39: 16220.
- 'To-Day,' by Helen Gray Cone, 41: 16736.
- 'To Hartley Coleridge,' by Wm. Wordsworth, 39: 16216.
- 'To Toussaint L'Ouverture,' by Wm. Wordsworth, 39: 16215.
- 'To Mailuka,' by Lamii, 41: 16975.
- 'To Mihri' (Turkish—sixteenth century), by Rahiki, 41: 16082.
- 'To Miriam, on Her Hair' (Arabian—fifteenth century), by Selman, 41: 16971.
- 'To-Morrows and To-Morrows,' by Gertrude Bloede ("Stuart Sterne"), 41: 16839.
- 'To O. S. C.' by Annie Eliot Trumbull, 41: 16808.
- 'To "Prowl," my Cat,' by "C. K. B." in London Spectator, 41: 16711.
- 'To Rayab Ana Sherehemiz, the Female Traveller,' by Lamii, 41: 16976.
- 'To Sultan Murad II.' (Turkish), 41: 16967.
- 'To the Cuckoo,' by Wm. Wordsworth, 39: 16219.
- 'To the Lark' (T'R Ehedydd), by Dafydd ap Gwilym (Welsh), 40: 16517.
- 'To the Rose,' by Hölderlin, 41: 17004.
- 'To the Small Celandine,' by Wm. Wordsworth, 39: 16228.
- 'To the Wood-Robin,' by John B. Tabb, 40: 16520.
- 'To Zureida,' by Lamii, 41: 16976.
- Tobler, Adolf**, 43: 528.
- Tobler, Titus**, 43: 528.
- Toequeville, Alexis de**, eminent French author of a comprehensive study of democracy as the goal of modern development everywhere, 37: 14965; visit to America, and book on the American penitentiary system (1833), 14966; his great work, 'Democracy in America' (1835), *id.*; comprehensive survey and profound insight, 14967; great success of the publication, 14968; his political career (1837-51), *id.*; great value of his 'Recollections' (of 1848-9), *id.*
- 'Education of Young Women in the United States,' 14969; 'Political Association,' 14971; 'Cause of Legislative Instability in America,' 14973; 'Tyranny of the Majority,' 14974; 'Power Exercised by the Majority in America upon Opinion,' 14976; 'Dangers from Omnipotence of the Majority,' 14978; 'France under the Rule of the Middle Class,' 14979-84; biography, 43: 528.
- Todd, John**, 43: 528.
- Todd, Lawrie**. See THORBURN, GRANT, 43: 528.
- 'Toilers of the Sea,' by Victor Hugo, 45: 473.
- Toland, John**, 43: 528.
- Toldy, Franz**, 43: 528.
- Toleration, Voltaire's pleas for, in 'Henriade,' 'Mahomet,' 'Alzire,' and 'Treatise on Toleration,' 38: 15450, 15452, 15454.
- Tollens, H. C.**, 43: 528.
- Tollius, Jacobus**, 43: 528.
- Tolstoy, A. K., Count**, 43: 528.
- Tolstoy, Count Alexis**, a Russian lyric poet notable for his criticism of the materialistic tendencies of his time, 32: 12588.
- Tolstoy, Lyof**, great Russian humanist in fiction, a master of the preference of ideal love to passion, and one who comes nearest of all writers to reading the riddle of life, William Dean Howells on, 37: 14985-94; an aristocrat who made his life one with that of the poor, 14985; his study of wisdom, 14986; his faith and philosophy, *id.*; his religion, 14987; his interpretation of Christianity, 14988; the truth and love in his realism, 14989; his thorough humanity, *id.*; altruism substituted for passion, 14990; his study of passion, 14992; his reading of the riddle of life, *id.*; his humor, 14993; his recognition of nature, *id.*; his style, 14994. 'Anna's Illness,' 14994-15001; 'Anna and Her Son,' 15001-8; 'Anna Kills Herself,' 15008-15; 'At Borodino,' 15015-30; biography, 43: 528.
- Turgeneff's dying appeal to Tolstoy to return to the proper exercise of his genius, 37: 15058.
- 'The Death of Ivan Ilyitch, and Other Stories,' 44: 226; 'The Cossocks,' 44: 225; 'Anna Karénina,' 44: 1; 'War and Peace,' 45: 457.
- 'Tom Brown's School Days,' by Thomas Hughes, 44: 51.
- 'Tom Burke of Ours,' by Charles Lever, 45: 484.
- 'Tom Cringle's Log,' by Michael Scott, 45: 519.
- 'Tom Grogan,' by F. Hopkinson Smith, 45: 482.
- 'Tom Jones,' by Henry Fielding, 44: 42.
- Tomasini, J. F.**, 43: 528.
- Tomes, Robert**, 43: 528.
- Tomkins, Rev. H. G.**, 'Studies on the Times of Abraham,' 44: 204.
- Tommaseo, N.**, 43: 528.
- Tompa, Michael**, 43: 529.
- Tomson, Graham R.**, 43: 529; 'Ephemeron,' 41: 16812.
- Tonna, C. E. B.**, 43: 529.
- Tooke, John Horne**, 43: 529; 'The Diversions of Purley,' 44: 125.
- Tooker, L. Frank**, 'He Bringeth Them unto Their Desired Haven,' 41: 16797.
- Topelius, Z.**, 43: 529; 'The Surgeon's Stories,' 45: 502.
- Töpfer, Karl**, 43: 529.
- Topin, Marius**, 43: 529.
- Toplady, A. M.**, 43: 529.
- Toppfer, R.**, 43: 529; 'The Adventures of Mr. Obadiah Oldbuck,' 45: 543.
- Torelli, Achille**, 43: 529.
- Torfeson, Thormodur**, 43: 529.
- 'Tornado, The,' by Charles de Kay, 40: 16539.
- Torre, Alonso de la**, 43: 529.
- Torrey, Bradford**, 43: 529.

- 'Tortoise, Habits of the,' by Gilbert White, 39: 15869.
- Tosti, Ludovico**, 43: 529.
- Totten, C. A. L.**, 43: 530.
- Touchard-Lafosse, G.**, 43: 530.
- Tourgee, A. W.**, 43: 530; 'Fool's Errand,' 44: 230.
- Tourneur, Cyril**, 43: 530.
- Towle, George Makepeace**, 43: 530.
- Towles, Mrs. C. W.**, 43: 530.
- Townsend, Edward Waterman**, 43: 530.
- Townsend, George Alfred**, 43: 530; 'The Circuit Preacher,' 41: 16887.
- Townsend, Mrs. Mary Ashley**, 43: 530; 'A Woman's Wish,' 41: 16727; 'Down the Bayou,' 41: 17009; 'The Bather,' 40: 16506.
- Townsend, Virginia Frances**, 43: 530.
- Toy, Crawford Howell**, 43: 530; 'Judaism and Christianity,' 45: 455; essays on Accadian and Assyrian Literature, the Old Testament and the Jewish Apocrypha, 1: 51; 27: 10775.
- 'Tracts for the Times,' 45: 516.
- Trade, Montesquieu on the spirit of, 26: 10260.
- Trades-unions and English workmen, in Charles Reade's 'Put Yourself in His Place,' 44: 135.
- 'Tragedy, A,' by Edith Nesbit Bland, 40: 16667.
- 'Tragedy of Blood,' the use of, by John Webster, 38: 15758-9.
- Tragedies, Racine's 'Mithridates' powerful and affecting, 45: 556.
- Tragedies, great ones which are not actable, 24: 9673.
- Tragical, the, in daily life, Maeterlinck on, 24: 9562.
- 'Tragic Idyll, A,' by Paul Bourget, 45: 480.
- Traill, Catherine Parr**, 43: 530.
- Traill, Henry Duff**, 43: 531; 'The New Fiction,' 45: 471.
- Train, Elizabeth Phipps**, 43: 531.
- Train, George Francis**, 43: 531.
- 'Training of a Wife,' by Xenophon, 39: 16248-52.
- 'Trance, Experience of,' by Socrates, 34: 13631.
- 'Tranquillity,' author unknown, 41: 16856.
- Transmigration, the belief in, earnestly expressed by Empedocles, 14: 5471.
- Travel, difficulty of, in England in 1685, Macaulay on, 24: 9388.
- 'Travel, Impressions of,' by Charles Darwin, II: 4393-6.
- Travels: Abbé Huc in China, Tartary, and Thibet, 44: 188; 'The Abode of Snow,' or the Himalaya range of mountains, tour through, 44: 112; Kinglake's 'Eóthen,' 44: 112; Du Chaillu's 'Equatorial Africa,' 44: 111; Palgrave's 'Arabia,' 44: 111; W. D. Howells's 'Italian Journeys,' 44: 320; Bowles's 'Across the Continent,' 44: 305; Pumperly's 'Across America and Asia,' 44: 305; Orton's 'The Andes and the Amazon,' 44: 304; Irving's 'Astoria,' 44: 305.
- Travels, Bayard Taylor's, unsurpassed for report of scenes and incidents, 36: 14519; famous book of Sir John Mandeville's, 45: 467.
- 'Travels in the Malay Archipelago,' by Wallace, 45: 425.
- 'Travels with a Donkey in the Cévennes,' by Robert Louis Stevenson, 45: 478.
- 'Travels and Adventures of Baron Munchausen, The,' by R. E. Raspe, 44: 304.
- 'Treasure of the Humble, The,' by Maurice Maeterlinck, 44: 331.
- Treat, Mrs. M. L. A.**, 43: 531.
- 'Treatise on Painting,' by Leonardo Da Vinci, 45: 436.
- Treitschke, H. G. von**, 43: 531.
- Trelawny, Edward John**, 43: 531.
- Trembecki, Stanislav**, 43: 531.
- Trench, R. C.**, 43: 531.
- Trendelenburg, F. A.**, 43: 531.
- Trent, William Peterfield**, 43: 531; essays on de Balzac, and Calhoun, 3: 1348; 7: 3087.
- Trescot, William Henry**, 43: 531.
- Trevelyan, C. E., Sir**, 43: 532.
- Trevelyan, George Otto, Sir**, 43: 532; 'The Life and Letters of Lord Macaulay,' 45: 452; 'The Early History of Charles James Fox,' 44: 83.
- 'Trilby,' by George Du Maurier, 45: 485.
- Trinity, doctrine of Platonist, 1: 17.
- 'Trinity Sunday,' by R. Heber, 18: 7156.
- 'Trinity, The Doctrine of,' by Hegel, 18: 7179.
- 'Tristram Shandy,' by Laurence Sterne, 45: 517.
- 'Triumphant Democracy,' by Andrew Carnegie, 45: 497.
- Trochu, Louis Jules**, 43: 532.
- Trogus, Pompeius, or Pompeius Trogus**, 43: 532.
- 'Troilus and Cressida,' one of the later products of Shakespeare's pen, his wisest play, yet the least pleasing, 45: 393.
- Trollope, Anthony**, English author of novels of common English life, of London life, and of politics in connection with Parliament, the realism of which, without brilliant genius in the author, has made them very popular, Jane Grosvenor Cooke on, 37: 15031; early experience of poverty and bitterness, 15032; an ill-paid post office clerk, 1834-41, *id.*; unsuccessful publications, 1847, 1848, *id.*; attains great popularity—Hawthorne's explanation of it, 15033; always entertaining and always wholesome, 15034.
- 'War,' 37: 15035-45; 'The Bishop of Barchester is Crushed,' 15045-55; 'The Moral Responsibility of the Novelist,' 15056; biography, 43: 532.
- 'The Claverings,' 44: 198; 'Political Novels,' 44: 196; 'Dr. Thorne,' 44: 197; 'Barchester Towers,' 44: 291.
- Trollope, Frances M.**, 43: 532.
- Trollope, Thomas Adolphus**, 43: 532.
- 'Trooper to His Mare, The,' by Charles G Halpine, 40: 16481.

- 'Trophy Taken from Love,' by Lamii, 41: 16078.
 'Tropical Africa,' by Henry Drummond, 45: 559.
 'Tropical Essays,' Wallace's book, 38: 15518.
Trotter, Spencer, essays on Buffon, Cuvier, and Wilson, 6: 2689; 10: 4251; 39: 16017.
 Trotter, Spencer, on Alexander Wilson, American pioneer in ornithology, 39: 16017.
 'Troubadours and Trouveres,' by Harriet Waters Preston, 45: 403.
 Troubadour, Sismondi on the, 34: 13475.
Troubetskoi, Mrs. Amélie, 43: 532.
Trowbridge, John Townsend, 43: 533; 'The Vagabonds,' 41: 16762; 'Neighbor Jackwood,' 45: 373; 'Cudjo's Cave,' 44: 232.
 'Troy and Its Remains,' by Heinrich Schliemann, 45: 465.
 'Troy, The Fall of,' from Virgil's *Eneid*, 38: 15430-3.
True, Charles Kittridge, 43: 533.
Trueba y Cosio, Telesforo de, 43: 533.
Trumbull, Annie Eliot, 'To O. S. C.', 41: 16808.
Trumbull, Gurdon, 43: 533.
Trumbull, Henry Clay, 43: 533; 'The Knightly Soldier,' 45: 405; 'Friendship the Master-Passion,' 45: 545.
Trumbull, James Hammond, 43: 533.
Trumbull, John, 43: 533; 'McFingal,' 44: 67.
Trumpp, Ernst, 43: 533.
 'Trust in Faith,' by George Santayana, 41: 16881.
 Trusts, Henry D. Lloyd's impeachment of, in 'Wealth against Commonwealth,' 45: 483.
 Truth, Lessing on love of, 23: 9017.
 Truth, Lord Bacon on, 3: 1170.
 Truth-seeker, qualifications of, stated by Lord Bacon, 3: 1165.
 'Tryste Noel,' by Louise Imogen Guiney, 41: 16874.
 'Tryst of the Night, The,' by Mary C. Gillington Byron, 40: 16534.
Tschudi, Johann Jakob von, 43: 533.
 'Tubal Cain,' by Charles Mackay, 40: 16419.
Tucker, George, 43: 533.
Tucker, William Jowett, 43: 534.
Tuckerman, Bayard, 43: 534.
Tuckerman, Henry Theodore, 43: 534.
 Tulloch, John, 43: 534.
Tupper, M. F., 43: 534; 'Proverbial Philosophy,' 45: 485.
Tupy, Eugen, 43: 534.
Turgeneff, Ivan, the Russian novelist most naturally recognized by English-speaking readers, Henry James on, 37: 15057; a wealthy nobleman, thoroughly Russian, but very liberal, *id.*; 'A Sportsman's Sketches' (1852), a kind of 'Uncle Tom's Cabin' to Russian life, *id.*; compared with Tolstoy, 15058-9; the world of character and feeling, character expressed and exposed, what he deals with, 15060-1; his women one of the most striking groups the modern novel has given us, 15062; 'A House of Gentlefolk,' 'On the Eve,' 'Smoke,' 'Rudin,' 'Fathers and Children,' 'Spring Floods,' and 'Virgin Soil,' his great works, 15059-60; some of his minor works, 15061.
 'The Death of Bazarov,' 15063-76; 'Lavietsky,' 15076-81; 'The District Doctor,' 15082-90; 'Byezhin Prairie,' 15091-106; 'The Singers,' 15106-18; 'A Living Relic,' 15119-30; biography, 43: 534.
 'Annals of a Sportsman,' 44: 167; 'On the Eve,' 44: 223; 'Dmitri Rudin,' 44: 223; 'Virgin Soil,' 45: 473; 'Liza-Dvoryanskoe Gnyezdo,' 44: 109; 'Fathers and Sons,' 44: 110.
Turgot, A. R. J., 43: 534; his economic teachings largely drawn upon by Adam Smith, 45: 511.
 'Turks, On the,' by Alfonso the Wise of Spain, 1: 387.
Turnbull, Robert, 43: 534.
Turner, Charles Tennyson, an English poet, brother of Alfred Tennyson, and joint author with him of 'Poems of Two Brothers' (1827), 36: 14638; in thorough art, pure melody, and richly human feeling, a poet of real distinction, 14639.
 'The Lion's Skeleton,' 14639; 'The Lattice at Sunrise,' *id.*; 'The Rookery,' 14640; 'Orion,' *id.*; 'Letty's Globe,' 14641; 'Her First-Born,' *id.*; 'Our Mary and the Child Mummy,' *id.*; 'The Buoy-Bell,' 14642; biography, 43: 535.
 Turner, Hamerton's life of, 17: 6876.
Turner, Sharon, 43: 535.
Tusser, Thomas, 43: 535.
 Tutchev, a Russian lyric poet marked by a refined sense of nature, 32: 12589.
Tuttielt, Mary G., 43: 535.
 'Twa Brothers, The,' 3: 1337.
Twain, Mark. See **CLEMENS**, 43: 535; 'Life on the Mississippi,' 41: 271; 'The Prince and the Pauper,' 44: 272; 'Personal Recollections of Joan of Arc,' 44: 104; 'A Connecticut Yankee in King Arthur's Court,' 45: 550.
 'Tween Earth and Sky,' by Augusta Webster, 40: 16504.
 'Twelfth Century Lyric, A,' author unknown, 40: 16620.
 'Twelfth Night, or What You Will,' Shakespeare's delightfully humorous comedy, 45: 391.
 'Twenty Years After,' by Alexandre Dumas, 45: 461.
 'Twenty Years of Congress: From Lincoln to Garfield,' by James G. Blaine, 45: 405.
Twesten, Karl, 43: 535.
 'Twice-Told Tales,' by Nathaniel Hawthorne, 44: 290.
Twichell, Joseph Hopkins, 43: 535.
 'Twickenham Ferry,' by Théophile Marzials, 40: 16356.
 'Twilight,' by Ethelwyn Wetherald, 41: 16818.
Twiss, Sir Travers, 43: 535.
 'Two Chiefs of Dunboy, The,' by James Anthony Froude, 45: 491.

- 'Two Dreams,' by Henry W. Austin, 40: 16613.
 'Two Gentlemen of Verona,' one of Shakespeare's earliest and least attractive comedies, 45: 381.
 'Two Guests,' by Susan Marr Spalding, 41: 17017.
 'Two Locks of Hair, The,' by Gustav Pfizer, 40: 16469.
 'Two Men,' by Elizabeth Stoddard, 45: 484.
 'Two Noble Kinsmen,' Shakespeare's part of, 45: 401.
 'Two Robbers,' by F. W. Bourdillon, 40: 16644.
 'Two Years Before the Mast,' by Richard Henry Dana, 45: 487.
Tycho Brahe, 43: 535.
Tychsen, Olaus Gerhard, 43: 535.
Tychsen, Thomas Christian, 43: 535.
Tyler, Moses Coit, critical historian of American literature and university professor, 37: 15131; his 'History of American Literature During the Colonial Time' (1878), 15132; 'Literary History of the American Revolution' (1897), *id.*
 'Early Verse-Writing in New England,' 15132-6;
 'Declaration of Independence,' 15136-40; biography, 43: 535; 'Literary History of American Revolution,' 44: 27.
Tyler, Royall, 43: 535.
Taylor, Edward Burnett, 43: 535; 'Researches into Early History of Mankind,' 44: 10; 'Anthropology,' 44: 176.
Tyndall, John, eminent English investigator, discoverer, and teacher in physics, 37: 15141; very high literary quality of his popular expositions of science, 15142.
 'The Matterhorn,' 15142-52; 'The Claims of Science,' 15152-60; biography, 43: 535; 'Faraday as a Discoverer,' 44: 83.
Tyng, Stephen Higginson, 43: 536.
 'Typee and Omoo,' by Herman Melville, 45: 488.
Tyrtæus, 43: 536; his Greek national songs and martial elegies for Spartans, 37: 15164-5.
Tyrwhitt, Thomas, 43: 536.
Tytler, A. F., 43: 536.
Tytler, Patrick Fraser, 43: 536.
Tytler, Sarah, 'Citoyenne Jacqueline,' 44: 162.
Tzetzes, Joannes, 43: 536.
Tzschrner, H. G., 43: 536.

U

- 'Uarda,' by Georg Moritz Ebers, 45: 522.
Ubaldini, Petruccio, 43: 536.
Uberti, Fazio, 43: 536.
Ubicini, J. H. A., 43: 536.
Uchard, B., Seigneur de M., 43: 537.
Uchard, Mario, 43: 537.
Uda, Felice, 43: 537.
Uda, Michele, 43: 537.
Udall, Nicholas, 43: 537; 'Ralph Roister Doister,' 44: 124.
Ueberweg, Friedrich von, 43: 537.
Uechtritz, Friedrich, 43: 537.
Ughelli, Ferdinando, 43: 537.
Ugoni, Camillo, 43: 537.
Uhland, Johann Ludwig, German poet and scholar, the most popular German poet after Schiller, Charles Harvey Genung on, 37: 15185-6; as a lyric poet, composers rank him next to Goethe, 15186.
 'The Shepherd's Song on the Lord's Day,' 15187; 'The Luck of Edenhall,' 15188; 'The Minstrel's Curse,' 15189; 'Entertainment,' 15191; 'The Mountain Boy,' 15192; 'The Castle by the Sea,' *id.*; 'The Passage,' 15193; 'The Nun,' 15194; 'The Serenade,' 15195; 'To —,' *id.*; 'The Sunken Crown,' 15196; 'A Mother's Grave,' *id.*; 'The Chapel,' *id.*; 'The Smithying of Sigfrid's Sword,' 15197; 'Ichabod,' 15198; biography, 43: 537.
Uhlhorn, Gerhard, 43: 537.
Uhlich, Leberecht, 43: 537.
Ujeski, Cornelii, 43: 537.
Ujfalvy, Karl Eugen von, 43: 538.
Ujfalvy, Maria, 43: 538.
Ukert, Friedrich August, 43: 538.
Ulbach, Louis, 43: 538.
Ule, Otto, 43: 538.
Ulfilas, 43: 538; 'Codex Argenteus,' 44: 129.
Ulliac-Trémandeure, Sophie, 43: 538.
Ullmann, Karl, 43: 538.
Ulloa, Alfonso de, 43: 538.
Ulloa, Antonio de, 43: 538.
Ulloa, Martin de, 43: 538.
Ulloa y Pereira, L. de, 43: 538.
Ulpian, 43: 538.
Ulrich von Lichtenstein, 43: 538.
Ulrici, Hermann, 43: 538.
Ulstedt, Philipp, 43: 539.
Umbreit, F. W. K., 43: 539.
Umpfenbach, K. F., 43: 539.
 Unbelief, a study of, in Paul Heyse's 'Children of the World,' 44: 172.
 'Unclassed, The,' by George Gissing, 45: 496.
 'Uncle Remus,' by Joel Chandler Harris, 45: 518.
 'Uncle Remus at the Telephone,' by J. C. Harris, 17: 6971.
 'Uncle Tom's Cabin,' by Harriet Beecher Stowe, 45: 518.
 'Underground Russia,' by Stepnjak, 44: 323.
 Understanding, the improvement of, Spinoza on, 35: 13793.
 'Under the Greenwood Tree,' by Thomas Hardy, 17: 6934, 6937.

- 'Under the King,' by Ethelwyn Wetherald, 40: 16632.
- 'Under the Yoke,' a novel, by Ivan Vazoff, 38: 15263; 45: 490.
- Underwood, Benjamin Franklin**, 43: 539.
- Underwood, Francis Henry**, 43: 539; 'Quabbin: The Story of a Small Town—With Outlooks upon Puritan Life,' 44: 73.
- Underwood, Lucien Marcus**, 43: 539.
- 'Undine,' by De La Motte Fouqué, 45: 489.
- 'Undiscovered Country, The,' by W. D. Howells, 44: 291.
- Unger, Franz**, 43: 539.
- 'United States, Constitutional History of,' by H. E. von Holst, 19: 7496-7.
- United States, E. Laboulaye's 'Political History of the,' and 'The United States and France,' 22: 8748.
- United States: The Union looked on as an experiment before 1812, 38: 15728; 'A History of the People of the,' their real life, culture and customs, by John Bach McMaster, 45: 495.
- United States:
- Hildreth's 'History of,' to the close of Monroe's first administration, 18: 7371.
 - Bancroft's 'History of,' including 'History of the Formation of the Constitution,' 4: 1435-37.
 - Fiske's series of works constituting a complete history, 14: 5778.
 - Schouler's 'History of, under the Constitution,' 43: 485.
 - Henry Adams's 'History of, from 1801-17,' 1: 110.
 - Rhodes's 'History of, since 1850,' 43: 456.
 - 'Universal Worship,' by John Pierpont, 41: 16884.
 - 'Universities, Defects of,' by Lord Bacon, 3: 1183.
- 'Unknown Ideal,' by Dora Sigerson, 41: 16737.
- 'Unmarked Festival, An,' by Alice Meynell, 40: 16369.
- 'Unnumbered,' by Thomas Lovell Beddoes, 40: 16593.
- 'Unseen Spirits,' by N. P. Willis, 39: 16009.
- 'Unto the Least of These Little Ones,' by Amélie Rives, 40: 16454.
- Upanishads, treatises of Vedic philosophy published in 'Sacred Books of the East,' 45: 416.
- Upaham, Charles W.**, 43: 539.
- Upaham, Thomas Cogswell**, 43: 539.
- Upton, George Putnam**, 43: 539.
- Urbanski, Ladislas**, 43: 539.
- Urfé, Honoré d'**, 43: 539.
- Ulrichs, Ludwig von**, 43: 539.
- Urmy, Clarence**, 43: 540.
- 'Ur of the Chaldees,' in recent discoveries, 44: 189.
- Ursins, J. J. des**, 43: 540.
- 'Use and Waste,'—Indian epigram, 41: 16992.
- Usener, Hermann Karl**, 43: 540.
- 'Usher's Well, The Wife of,' 3: 1344.
- Ussher, James**, 43: 540.
- Ussieux, Louis d'**, 43: 540.
- Ussing, Ludvig**, 43: 540.
- Usteri, Johann Martin**, 43: 540.
- 'Usurper, The,' by Judith Gautier, 45: 523.
- Utilitarianism, Jeremy Bentham a champion of, 4: 1773.
- Utilitarianism, J. S. Mill on, 25: 10012.
- Utility, its relation to justice, J. S. Mill on, 25: 10022-6.
- 'Utopia,' by Sir Thomas More, 26: 10296; 45: 491.
- Uz, J. P.**, 43: 540.
- Uzanne, Louis Octave**, 43: 540.

V

- Vachell, H. A.**, 43: 540.
- Vacherot, Étienne**, 43: 540.
- Vacquerie, Auguste**, 43: 540.
- 'Vagabonds, The,' by Mrs. M. L. Woods, 39: 16154.
- 'Vagabonds, The,' by John Townsend Trowbridge, 41: 16762.
- Vaillant, François**, 43: 541.
- Valdés, Armando Palacio**, a most satisfactory, entertaining, and natural Spanish novelist of our own time, William Henry Bishop on, 37: 15199; his work in science and criticism, 15201; his 'Señorito Octavio' (1881), *id.*; 'Riverita' (1886), *id.*; 'Maximina,' *id.*; other novels, 15202; in his feminine types unexcelled by any Spanish contemporary, 15203.
- 'The Belle of the Village Store,' 15203; 'Maria's Way to Perfection,' 15204; 'A Friendly Argument,' 15210; 'Venturita Wins Away Her Sister's Lover,' 15212; biography, 43: 541; 'The Grandee,' 44: 100; 'Maximina,' 44: 99.
- 'Valentine Vox, The Ventriloquist,' by Henry Cockton, 45: 488.
- Valentini, P. J. J.**, 43: 541.
- Valentinus**, 43: 541.
- 'Vale of Cedars, The,' by Grace Aguilar, a tale of the persecution of the Jews in Spain under the Inquisition, 1: 225.
- Valera, Juan**, a Spanish statesman and diplomat, scholar, critical essayist, and novelist, William Henry Bishop on, 37: 15220; his poems, translations from English, German, and Portuguese, and volumes of essays, 15221;

- one really great book, 'Pepita Ximenez,' a novel (1874), *id.*; his 'Doña Luz' (1878), and other books, 15222-3.
 'Youth and Crabbed Age,' 15224; 'Pepita's Appearance at the Garden Party,' 15225; 'A Noonday Apparition in the Glen,' 15226; 'The Evenings at Pepita's Tertulia,' 15228; 'Pepita's Eyes,' 15230; 'The Struggle Between the Interests of Heaven and Earth,' 15231; 'How Young Don Fadrique was Persuaded to Dance,' 15233; biography, 43: 541; 'Dona Luz,' 44: 221; 'Pepita Ximenez,' 44: 166.
Valerius Antias, 43: 541.
Valerius Cato, Publius, 43: 541.
Valerius Maximus, 43: 541.
Valla, Lorenzo or Laurentius, 43: 541; 'Elegantiae Latinae Sermonis,' 44: 193.
Valle y Caviedes, Juan del, 43: 541.
Vallentine, B. B., 43: 541.
Vallier, Robert, essay on Zola, 39: 16283.
Valmiki, 43: 541.
 'Valois Romances, The,' a series by Dumas of which 'The Forty-five Guardsmen' is the third, 45: 378.
Valvasoni, Erasmo di, 43: 541.
Vambéry, Arminius or Armin or Hermann, 43: 541.
Van Anderson, Mrs. Helen, 43: 542.
 'Van Bibber and Others,' by Richard Harding Davis, 45: 410.
Vanbrugh, Sir John, 43: 542.
Van Buren, Martin, 43: 542.
Vancouver, George, 43: 542.
Vandegrift, Margaret. See JANVIER, 43: 542.
Vandenhoff, George, 43: 542.
Van Deusen, Mrs. Mary, 43: 542.
Van Dyke, Henry, a literary clergyman, author of religious writings, critical essays, and poems, 37: 15237.
 'Little Rivers,' 15238; 'The Malady of Modern Doubt,' 15242; 'An Angler's Wish,' 15245; 'Tennyson,' 15247; 'The Veery,' *id.*; biography, 43: 542; 'Little Rivers,' 45: 443; essays on Tennyson and Walton, 36: 14581; 38: 15601.
Van Dyke, John Charles, 43: 542; essay on Ruskin, 32: 12500.
Van Dyke, Theodore Strong, 43: 542.
 'Vanitas! Vanitatum Vanitas,' by Goethe, 40; 16472.
 'Vanity Fair,' by W. M. Thackeray, 45: 406.
Van Lennepe, Henry John, 43: 542.
Van Loon, Gerard, 43: 542.
Van Ness, Thomas, 43: 542.
Van Ness, William Peter, 43: 542.
Van Rensselaer, Mrs. M., 43: 542.
Van Vorst, Marie Louise, 'Sing Again,' 40: 16611.
Van Zile, Edward Sims, 43: 542.
Vapereau, Louis Gustave, 43: 542.
 Variations, cause and effect of, explained by Wallace, 38: 15518.
Varin, Charles, 43: 542.
Varnhagen, F. A. de, 43: 543.
Varnhagen von Ense, Karl A., 43: 543.
Varro, M. T., 43: 543; 'Agriculture,' 44: 157.
Varro, P. T., 43: 543.
Vasari, Giorgio, a painter and architect, and author of 'Lives of the Most Eminent Painters, Sculptors, and Architects,' 37: 15248-50; his personal quality and popularity, 15249; authority conceded to his book, 15250.
 'Raphael Sanzio,' 15250; biography, 43: 543.
Vasconcellos, C. W. M. de, 43: 543.
Vasconcellos, F. e. J. A. da, 43: 543.
 'V-a-s-e, The,' by James Jeffrey Roche, 41: 16693.
Vasey, George, 43: 543.
Vasfi, K., S., 43: 543.
Vaslin, Compte Paul. See LAMBER, 43: 543.
Vassar, John Guy, 43: 543.
 'Vathek, The History of the Caliph,' by William Beckford, 45: 493.
Vattel, Emerich, 43: 543.
Vauban, S. de P. de, 43: 544.
Vaudoncourt, F. G. de, 43: 544.
Vaughan, Charles John, 43: 544.
Vaughan, Henry, an English author of sacred songs of very choice character, 37: 15257.
 'The Retreate,' 15258; 'The Ornament,' 15259; 'They Are All Gone,' 15260; 'The Revival,' 15261; 'Retirement,' *id.*; 'The Palm-Tree,' 15262; biography, 43: 544.
Vaughan, Robert, 43: 544.
Vauvenargues, Luc de C., 43: 544.
Vazoff, Ivan, Bulgarian poet and novelist, Lucy Catlin Bull on, 38: 15263; his 'Under the Yoke,' *id.*
 'Hadjy Dimitre,' 15265; 'The Pine-Tree,' 15269; 'The Sewing-Party at Altinovo,' 15271-86; biography, 43: 544; 'Under the Yoke,' 45: 490.
 'Vedas, The, and Their Theology,' by J. W. Draper, 12: 4866.
 Vedic Hymns, published in 'Sacred Books of the East,' 3 vols., 45: 415.
Veeder, Mrs. E. E., 43: 544.
Vega, Lope de, author of a vast mass of comedies, epics, poems, and essays, Maurice Francis Egan on, 38: 15287; three hundred comedies survive, *id.*; his "cloak and sword" dramas, *id.*; similarity of his method to that of English drama, 15289; he represents 16th century Spain perfectly, *id.*; his epics valuable, 15290; he lived a celebrity of the highest rank, *id.*
 'Sancho the Brave,' 15291; biography, 43: 544.
Vega de la Ventura, 43: 544.
Vegetius Renatus, Flavius, 43: 544.
Vehse, Karl Eduard, 43: 544.
Veitch, John, 43: 544.
Veldeche, von Heinrich, 'The Æneid,' 45: 474.
Velez-Herrera, Ramón, 43: 545.
Velleius Paterculus, 43: 545.
Venable, William Henry, 43: 545.
Venables, Edmund, 43: 545.
Venedey, Jakob, 43: 545.

- Venice, impressions of, by Mendelssohn, 25: 9892.
 Venice, its origin and scenes depicted by H. F. Brown in 'Life on the Lagoons,' 45: 497.
 'Venice, Night in,' by John Hay, 18: 7106.
Vennor, Henry George, 43: 545.
Ventignano, C. D. V., 43: 545.
 'Venturita Wins Away Her Sister's Lover,' by Valdés, 37: 15212.
 'Vera Vorontsoff,' by Sonya Kovalevsky, 44: 323.
Verdy du Vernois, J. von, 43: 545.
Vere, Aubrey Thomas de. See DE VERE, 43: 545.
Verena, Sophie, 43: 545.
Verga, Giovanni, an Italian novelist of Milan, who has especially painted Sicilian peasant life, Nathan Haskell Dole on, 38: 15297; his 'Cavalleria Rusticana,' *id.*; his idea of the novel, 15298; his society novels show little power, *id.*
 'Home Tragedy,' 15299-312; biography, 43: 545; 'The House by the Medlar Tree,' 44: 107.
Verlaine, Paul, one of the greatest of the poets of France in the 19th century, author of exquisite songs and of most Christian hymns, 38: 15313-5; his masterpiece 'Sagesse' (Wisdom), poems, 1881, 15314.
 'Clair de Lune,' 15315; 'Le Faune,' 15316; 'Mandoline,' *id.*; 'L'Amour par Terre,' 15317; 'The Spell,' *id.*; 'From Birds in the Night,' 15318; 'Après Trois Ans,' 15320; 'Mon Rêve Familiar,' *id.*; 'Le Rossignol,' 15321; 'Inspiration,' *id.*; biography, 43: 545.
Verne, Jules, 43: 545; 'Around the World in Eighty Days,' 44: 249.
Verplanck, Julian C., 43: 546.
Vertot d'Aubœuf, R. A. de, 43: 546.
Very, Jones, an idealist New England poet, author of scholarly and thoughtful essays, sonnets and lyrics of a mystic, 38: 15323; his feeling for nature, 15324.
 'The Tree,' 15324; 'Day,' 15325; 'Night,' *id.*; 'The Dead,' *id.*; 'Man in Harmony with Nature,' 15326; 'The Giants,' *id.*; 'The Humming Bird,' 15327; 'The Builders,' *id.*; 'The Wood-Wax,' 15328; 'Beauty,' 15329; 'The Prayer,' *id.*; biography, 43: 546.
Very, Lydia Louisa Anna, 43: 546.
Vesalius, Andreas, 43: 546.
 'Vesper Hymn,' by Samuel Longfellow, 41: 1685.
Vespucci, Amerigo, 43: 546.
 Vesuvius, Pliny on the eruption of, 29: 11583.
Veulliot, Louis, a French Catholic journalist, a most original and powerful antagonist of the modern spirit, Frédéric Lolié on, 38: 15330; he carried out the ideas of Joseph de Maistre, 15331; wrote two charming novels, a few stories, and a volume of satires, *id.*
 'A Remembrance,' 15331; 'Tigruche,' 15333; 'A Bon-Mot,' 15336; 'Bétinet, Avenger of Letters,' *id.*; 'Hic Aliquis de Gente Hircosa,' 15338; 'A Duel,' 15340; biography, 43: 546.
Viardot, Louis, 43: 546.
Viaud, Louis Marie Julien. See LOTI, 43: 546; 'An Iceland Fisherman,' 44: 101; 'The Marriage of Loti,' 44: 18.
Viaud, T. de, 43: 546.
 'Vicar of Bray, The,' author unknown, 41: 16699.
 'Vicar of Wakefield, The,' by Oliver Goldsmith, 45: 486.
Vicente, Gil. See GIL VICENTE, 43: 546; 'The Song of Spring,' 40: 16408.
 'Vicomte de Bragelonne, The,' 45: 461.
Victor, Mrs. Frances Aurette, 43: 546.
Victor, Mrs. Metta Victoria, 43: 546.
Victor, Orville James, 43: 547.
Victoria, full name **Alexandrina Victoria**, 43: 547.
 'Victorian Poets, The,' by Edmund Clarence Stedman, 45: 490.
Vicuña-Mackenna, Benjamin, 43: 547.
Vida, M. G., 43: 547.
Viehoff, Heinrich, 43: 547.
 'Views Afoot, or Europe Seen with Knapsack and Staff' (1846), Bayard Taylor's, a great success, 36: 14519.
Vigny, Alfred de, a French poet and novelist notable for thorough and genuine romanticism, Grace King on, 38: 15341; his historical novel, 'Cinq Mars,' made his reputation, 15342; his genius as a poet, *id.*
 'Moses,' 15343; 'Eléo,' *id.*; 'Laurette, or the Red Seal,' 15344-53; biography, 43: 547; 'Cinq Mars,' 44: 218.
 'Village Blacksmith, The,' by H. W. Longfellow, 23: 9161.
 'Village Tragedy, A,' a novel by Mrs. M. L. Woods, 39: 16153.
Villani, Giovanni, 43: 547.
Villari, Pasquale, modern Italian historian, author of valuable lives of Savonarola and Machiavelli, 38: 15354-6; makes Savonarola an innovator, and prophet of new departure, 15354; his interpretation of Machiavellism, 15355.
 'Savonarola,' 15357-76; biography, 43: 547.
Villaverde, Cirilo, 43: 547.
Villegas, E. M. de, 43: 548.
Villehardouin, Geoffrey de, 43: 548.
Villemain, Abel François, 43: 548.
Villemarqué, Hersart de la, a French poet, collector of Breton folk-lore, and philologist. William Sharp on, 38: 15377-80; his 'Barzaz-Breiz,' a collection of the legends and ballads of Brittany (1893, final edition), 15378; its extreme value, 15380.
 'The Wine of the Gauls and the Dance of the Sword,' 15381; 'The Tribute of Noménoë,' 15383; 'The Foster-Brother,' 15388; biography, 43: 548.
Villena, E. de A., 43: 548.
Villers, C. F. D. de, 43: 548.
Villon, François, the "Father of French Poetry," 38: 15392-9; the 'Greater Testament' his most considerable production, 15394. 'From the Greater Testament,' 15399; 'Ballad of Old-Time Ladies,' 15403; 'Ballad of Old-

- Time Lords,' 15404; 'Ballad of Old-Time Lords,' 15405; 'Ballad of the Women of Paris,' *id.*; 'Ballad that Villon Made at the Request of His Mother,' 15406; 'Roundel,' 15407; 'Ballad of Villon in Prison,' 15408; 'Epitaph,' 15409; 'Ballad of Things Known and Unknown,' 15410; 'Ballad against Those Who Missay of France,' *id.*; 'Ballad of Debate of Soul and Body,' 15411; biography, 43: 548.
- Vilmar, A. F. C.**, 43: 548.
- Vincent, Arvède**, 43: 548.
- Vincent of Beauvais**, 43: 548.
- Vincent of Lerins**, 43: 548.
- Vincent, Frank**, 43: 549.
- Vincent, John Heyl**, 43: 549.
- Vincent, Marvin Richardson**, 43: 549.
- Vinci, Leonardo da**, 43: 549; 'Treatise on Painting,' 45: 436.
- Vincke, K. F. G., Freiherr von**, 43: 549.
- Vinet, A. R.**, 43: 549.
- 'Violet,' by Wm. Winter, 39: 16072.
- 'Violets, To,' by Robert Herrick, 18: 7315.
- Viollet-le-Duc, Eugène Emmanuel**, 43: 549; 'Annals of a Fortress,' 44: 299.
- Virchow, Rudolf**, 43: 549.
- Virgil, Polydore**, 43: 549.
- Virgil**, the Latin poet-laureate of the reign of Augustus, W. C. Lawton on, 38: 15413-23; his 'Bucolics' or 'Eclogues' (B. C. 37), 15417; his 'Georgics' (B. C. 37-30), a glorification of agriculture, 15418; the 'Aeneid' (B. C. 30-19), 15420; relation of Virgil to Homer and Dante, 15421; Dante's use of Virgil, 15423.
- 'The First Eclogue,' 15425; 'My Heart's Desire,' 15427; 'The Fall of Troy,' 15430; 'The Curse of Queen Dido,' 15433; 'Vision of the Future,' 15434; biography, 43: 550.
- Virgil, W. Y. Sellar's volume on, a masterpiece of interpretation, 45: 550; Quintilian on, 30: 11998; 'The Georgics,' 45: 366; Montaigne on, 26: 10244.
- Virgil, his 'Aeneid' the Bible of the later classical literature, 45: 474.
- 'Virginia, The Beginnings of,' by George Bancroft, 4: 1438.
- Virginia in 1619-22, picture of, in a novel, 44: 255; a picture of colonial, under Gov. Berkeley, in Mrs. Goodwin's 'White Aprons,' 45: 529; the social life of, depicted by Thomas Nelson Page, 45: 508; 28: 10937; Capt. John Smith's 'True Relation of,' or 'Newes from' in 1608, 45: 498.
- 'Virginians of the Valley, The,' by Francis Orrey Ticknor, 40: 16559.
- 'Virginians, The,' by W. M. Thackeray, 44: 51.
- 'Virgin Soil,' by Ivan Turgeneff, 45: 473.
- Visconti, E. Q.**, 43: 550.
- 'Vision of a Fair Woman,' Ancient Erse, 40: 16592.
- 'Vision of Sir Launfal, The,' by J. R. Lowell, 23: 9241.
- 'Vision of the Future, The,' from Virgil's 'Aeneid,' 38: 15434.
- 'Visits to the Monasteries of the Levant,' by Hon. Robert Curzon, 45: 467.
- Vitet, Ludovic**, 43: 550.
- Vitruvius Pollio**, 43: 550.
- 'Vittoria Corombona,' the most famous of John Webster's tragedies, 38: 15758.
- Vivien de St. Martin, Louis**, 43: 550.
- Vizetelly, Henry Richard**, 43: 550.
- Vlachos, Angelos**, 43: 550.
- Vogel, Hermann Wilhelm**, 43: 550.
- Vogel, Jakob**, styled **Vogel von Glarus**, 43: 550.
- Vogel, Otto**, 43: 550.
- Vogelweide, Walther von der**. See **WALTHER VON DER VOGELWEIDE**, 43: 550; greatest of the minnesingers, 37: 15186.
- Vogl, J. N.**, 43: 550.
- Vogt, Karl**, 43: 550.
- Vogué, C. J. M.**, 43: 551.
- Vogué, Melchior de**, a leader of Neo-Christian reaction in France since 1889, against the paganism of the masses, Grace King on, 38: 15439-41; his judgment that Germany's moral and religious weight overcame France in 1870, 15440; his idea of service to humanity rendered by Russian literature, 15440.
- 'Death of William I. of Germany,' 15442; 'Realism and the Russian Novel,' 15445-8; biography, 43: 551.
- 'Voiage and Travaille of Sir John Mandeville,' 45: 467.
- 'Voices from the Tomb,' by Heine, 18: 7199.
- Voigt, Georg**, 43: 551.
- Voigt, Johannes**, 43: 551.
- Voit, Karl von**, 43: 551.
- Voiture, Vincent**, 43: 551.
- Volkelt, J. I.**, 43: 551.
- Volkmann, Alfred Wilhelm**, 43: 551.
- Volkmann, Richard von**, 43: 551.
- Volkmar, Gustav**, 43: 551.
- Vollmar, Georg von**, 43: 551.
- Völlmöller, Karl Gustav**, 43: 552.
- Volney, C. de, Count**, 43: 552; 'Ruins,' 44: 89.
- Voltaire**, the most influential writer ever produced by France, in his last twenty years the acknowledged intellectual centre of Europe, Adolphe Cohn on, 38: 15449-57; his fame began with his tragedy of 'Œdipus' (1718), 15450; his 'Epistle to Urania' sets forth principles of natural religion, *id.*; his 'Henriade' an eloquent plea for religious toleration and against fanaticism, *id.*; exiled to England two years (1726-8), 15451; his 'Letters on the English Nation' incalculably effective in Europe and notably in France, *id.*; becomes a rich man, *id.*; lived at Château of Cirey, in Lorraine, and composes new plays, *id.*; Shakespeare first made known by him to French people, 15451-2; his 'Mahomet' and his 'Alzire,' pleas against fanaticism and for toleration, 15452; favor at court and given public office (1745, 1746), *id.*; visit of three years to King Frederick II. of Prussia, and publishes his 'Age of Louis XIV.' one of the broadest books ever written, *id.*; his merciless

ridicule of Maupertuis, Frederick's president of the Berlin Academy, 15453; excluded from Paris, settles in Switzerland, and later (1758) acquires estate of Ferney, in France, but very near Geneva, *id.*; in his 'Philosophical Dictionary' strongly argues against atheism, *id.*; the Calas family incident lasting two years, *id.*; his 'Treatise on Toleration,' 15454; other cases of antagonism to tyranny, *id.*; a visit of triumph to Paris, and death, *id.*; editions of his works, 15455; model character of his prose, 15456; new method with history, *id.*; unsurpassed in his letters, 15457.

'The Irrepressible King,' 15457; ('War,' 15462; 'Appearances,' 15464; 'Contradictions and Inconsistencies,' 15466; 'On Reading,' 15471; 'The Ignorant Philosopher,' 15472; 'Climate,' 15474; 'Luxury,' 15478; 'Passages from Pamphlets,' 15480; 'Country Life,' 15483; 'To Rousseau,' 15484; 'The Drama,' 15487; 'To Theuriet,' 15488; 'Greatness and Utility,' *id.*; 'To a Lady,' 15489; biography, 43: 552.

Voltaire, his dramatic masterpiece, the tragedy 'Alzire,' 44: 309; ('History of Charles XII,' 45: 351; 'The English Nation,' 44: 29; his science of unbelief advocated by Madame du Deffand, 11: 4472; 'Life of,' by James Parton, 45: 521; 28: 11129-42; Gibbon's opinion of, 16: 6273.

Voltaire, Goethe on his vivacious intelligence, lacking reverence, 16: 6385; Edward Dowden on Goethe's succession to Voltaire and improvement upon him, 16: 6385-6; Hermann Grimm's illuminative papers on, 45: 555.

'Volume of Dante, A,' by Caroline Wilder Fellowes, 40: 16494.

Vondel, Joost van den, great Dutch poet, whose masterpiece, 'Lucifer,' is thought to have suggested much to England's Milton, 38: 15491; 'Het Pascha' and 'Jerusalem Laid

Desolate,' his earlier tragedies (1612 and 1620), *id.*; his 'Palamedes, or Murdered Innocence' (1625), construed as a defense of Barneveldt, first gave him fame, 15492; satirical pamphlets against the Calvinists, *id.*; a large new theatre (1638) led to many years writing of dramatic Scriptural pieces, *id.*; his 'Lucifer' (1654), *id.*; ten years of toil as bank clerk (1658-68), *id.*

'To Vossius,' 15493; 'Scene from Lucifer,' 15494-8; biography, 43: 552.

Von Liechtenstein, Ulrich, 'A Summer Song,' 40: 16505.

Von Morungen, Heinrich, 'A Reverie of Boyhood,' 41: 16817.

Von Sachs, Julius, 'A History of Botany,' 44: 211.

Von Salis, Johann Gaudenz, 'Song of the Silent Land,' 41: 16805.

Von Scheffel, Josef Viktor, 'Old Assyrian,' 41: 16698.

Von-Visin, Denis Ivanovich, 43: 552.

Vorosmarty or Voeroesmarty, Mihály, 43: 552.

Vosmaer, Carl, 43: 552.

Voss, Gerhard Johann, 43: 553.

Voss, Heinrich, 43: 553.

Voss, Isaak V., 43: 553.

Voss, Johann Heinrich, 43: 553.

Voss, Julius von, 43: 553.

Voss, Richard, 43: 553.

'Voyage around My Chamber,' by Xavier de Maistre, 45: 521.

'Voyage, The,' by Caroline Atherton Mason, 41: 16896.

Voynich, E. L., 'The Gadfly,' 44: 107.

Vraz, Stanko, 43: 553.

Vulpius, Christian August, 43: 553.

W

Waagen, Gustav Friedrich, 43: 553.

Wace, Robert, 43: 553; author of the French 'Roman de Brut,' or 'Brut d'Angleterre,' 45: 362-3.

Wachenhufen, Hans, 43: 554.

Wachler, J. F. L., 43: 554.

Wachsmuth, E. W. G., 43: 554.

Wachsmuth, Kurt, 43: 554.

Wackenroder, Wilhelm Heinrich, 43: 554.

Wackernagel, Jakob, 43: 554.

Wackernagel, Wilhelm, 43: 554.

Waddington, William Henry, 43: 554.

Wade, Thomas, 43: 554.

Waechter, Karl Georg von, 43: 554.

Waechter, Oskar von, 43: 554.

'Wae's Me for Prince Charlie,' by William Glen, 40: 16427.

Wagenaar, Jan, 43: 554.

Wagner, Hermann, 43: 554.

'Wages of Sin, The,' by 'Lucas Malet,' 45: 481.

Wagner, Adolf, 43: 554.

Wagner, Ernst, 43: 555.

Wagner, Heinrich Leopold, 43: 555.

Wagner, Hermann, 43: 555.

Wagner, Moritz, 43: 555.

Wagner, Paul, 43: 555.

Wagner, Richard, a German musical composer, poet, and philosophic thinker, of great depth of imagination and power of dramatic construction, author at once of text and of music of great operas, Charles Harvey Genung on, 38: 15499; Richter's prophecy of this dual achievement, *id.*; became Weber's successor as court capellmeister at Dresden (1843),

- 15500; essays of new departure in music, *id.*; the theatre a temple of art, 15501; his subjects the national legends and traditions, *id.*; love the central theme, 15502; 'The Mastersingers of Nuremberg' his most popular work, 15503.
- 'Beside the Hearth,' 15504; 'Function of the Artist,' 15505; 'Art Work of the Future,' 15510; biography, 43: 555.
- Wagner, Amiel on, 2: 485.
- Wagner, Rudolf**, 43: 555.
- Wahrmund, Adolf**, 43: 555.
- Waiblinger, W. F.**, 43: 555.
- Waitz, Georg**, 43: 555.
- Waitz, Theodor**, 43: 555.
- 'Waking of the Lark, The,' by Eric Mackay, 40: 16516.
- Walch, Johann Georg**, 43: 555.
- Walcott, Charles Melton**, 43: 556.
- Waldau, Max**, 43: 556.
- Waldis, Burkard**, 43: 556.
- Waldmüller, Robert**, 43: 556.
- Waldo, Samuel Putnam**, 43: 556.
- Waldstein, Charles**, 43: 556; essay on George Eliot, 13: 5359; 'Essays on the Art of Pheidias,' 45: 466.
- Waldstein, Louis**, 43: 556.
- Walewski, A. F. J. C., Duke de**, 43: 556.
- Walford, Mrs. Lucy Bethia**, 43: 556; 'The Baby's Grandmother,' 45: 371.
- Walker, Alexander Joseph**, 43: 556.
- Walker, Amasa**, 43: 556.
- Walker, Francis Amasa**, 43: 556.
- Walker, George Leon**, 43: 556.
- Walker, James**, 43: 557.
- Walker, James Barr**, 43: 557.
- Walker, John**, 43: 557.
- Walker, Mrs. Katharine Kent**, 43: 557.
- Walker, William**, 43: 557.
- Walker, William Sidney**, 43: 557.
- Walker, Williston**, 43: 557.
- Wall street speculation, its influences depicted in novel by Brander Matthews, 44: 153.
- Wallace, the story of, in Jane Porter's 'Scottish Chiefs,' 45: 442.
- Wallace, Alfred Russel** (born 1822), English naturalist of distinction for explorations and records of observation, and for suggesting an explanation of evolution the same as Darwin's, 38; 15517; his faith in natural selection far firmer than Darwin's, *id.*; gave up business for science in 1845, 15518; travels in South America and the Malay Archipelago suggested instructive and delightful books, *id.*; a stanch believer in spiritualism, 15519. 'How the Rajah Took the Census,' 15519; 'Life in the Malay Archipelago,' 15526-30; biography, 43: 557.
- 'Contributions to the Theory of Natural Selection,' 44: 10; 'Australasia,' 44: 113; 'The Malay Archipelago,' 45: 425.
- Wallace, Horace Binney**, 43: 557.
- Wallace, Lewis**, American author of 'The Fair God' (1873), 'Ben-Hur' (1880), and 'The Prince of India' (1893), 38: 15531.
- 'The Galley Fight,' 15533-44; 'The Chariot Race,' 15544-54; biography, 43: 557.
- 'The Fair God,' 45: 368; 'Ben-Hur, a Tale of the Christ,' 44: 208; 'The Prince of India,' 44: 306.
- Wallace, Mrs.**, 43: 558.
- Wallace, William Ross**, 43: 558.
- Wallack, Lester**, 43: 558.
- Wallath, Wilhelm**, 43: 558.
- Waller, Edmund**, a facile, witty, cold, shallow, and selfish court and classic English poet, founder of the school of Dryden and Pope, 38: 15555.
- 'With Painted Oars,' 15557; 'The Countess of Carlisle,' 15558; 'On a Girdle,' *id.*; 'Go, Lovely Rose,' 15559; From 'A Panegyric to My Lord Protector,' *id.*; 'On Love,' 15562; 'At Penshurst,' 15563; biography, 43: 558.
- Waller, John Francis**, 43: 558.
- Wallich, Nathanael**, 43: 558.
- Wallin, Johan Olof**, 43: 558.
- Wallon, Alexandre Henri**, 43: 558.
- Waln, Robert**, 43: 558.
- Walpole, Horace**, son of the famous Prime Minister, Sir Robert Walpole, an elegant man of letters, famous for his 'Letters,' 38; 15565-7; hits off men of the time as mountains of roast beef, 15566; his 'Strawberry Hill' home famous, *id.*; most of the 'Letters' written here, 15567; his books on George II. and George III., and his 'Anecdotes of Painting,' of some value, *id.*
- 'Cock-Lane Ghost and Lady Mary Wortley Montagu,' 15568; 'A Year of Fashion,' 15569; 'Funeral of George II.,' 15570; 'Gossip about the French and French Women,' 15571; 'The English Climate,' 15577; 'The Quipu System,' 15578; biography, 43: 558; 'The Castle of Otranto,' 44: 32.
- Walpole, Spencer**, 43: 558.
- Walsh, Edward**, 'The Fairy Nurse,' 40: 16489.
- Walsh, Robert**, 43: 558.
- Walsh, Thomas**, essay on Thomas Moore, 26: 10271.
- Walsh, William Shepard**, 43: 559.
- Walter, Ferdinand**, 43: 559.
- Walters, William Thompson**, 43: 559.
- Walther von der Vogelweide**, greatest lyric poet of Germany before Goethe, and earliest supremely great lyric poet of modern Europe, Charles Harvey Genung on, 38: 15580; a political figure and a religious power also, *id.*; with Wolfram von Eschenbach and Hartmann von Aue, made the reign of the Emperor Frederick II. brilliant, *id.*; Frederick II. a most enlightened prince of the rarest gifts, attainments, and achievements, 15580-1; Walther's earlier career as a minstrel, 15583; settles at Vienna, *id.*; the first patriot poet of Germany, 15584; charm of Walther's verse,

- 15585; new metres original with him from simple folk-song to the most majestic, 15587.
 'Song of Walther von der Vogelweide,' 15588;
 'Lament of Walther von der Vogelweide,' 15589; 'Song of Wolfram von Eschenbach,' 15590; 'Blanchefleur at the Tournament,' 15591; 'Song of Heinrich von Veldeche,' 15596; 'Song of Heinrich von Morungen,' *id.*; 'Song of Heinrich von Morungen,' 15597; 'Song of Kraft von Toggenburg,' *id.*; 'Song of Steinmar,' 15598; 'Song of the "Marner,"' 15599; 'Absence,' *id.*; 'Song of Conrad von Würzburg,' 15600; 'Song of Johann Hadloub,' *id.*; biography, 43: 559.
- Walton, Brian,** 43: 559.
- Walton, Izaak,** an English linen draper, angler, and author of a series of 'Lives,' and of 'The Complete Angler,' Henry Van Dyke on, 38: 15601-5.
- 'Mr. Richard Hooker,' 15605; 'George Herbert,' 15608; examples from 'The Compleat Angler,' 15610-22; biography, 43: 559; 'The Complete Angler; or, Contemplative Man's Recreation,' 44: 72.
- Walworth, Clarence Alphonsus,** 43: 559.
- Walworth, J. R. H.,** 43: 559.
- Walworth, Mansfield Tracy,** 43: 559.
- 'Wanda,' by 'Ouida,' 45: 480.
- 'Wanderer, The,' by William Canton, 40: 16409.
- 'Wanderer's Night Songs,' by Goethe, 16: 6443.
- Wandering Jew legend, the story told in George Croly's 'Salathiel the Immortal,' 10: 4108.
- 'Wandering Jew, The,' by Moncure D. Conway, 45: 456.
- 'Wandering Jew, The,' by Eugene Sue, 45: 468.
- Wang-Chi-Fou,** 43: 559.
- Wangemann, H. T.,** 43: 560.
- Wangemann, Otto,** 43: 560.
- 'Wants of Man, The,' by John Quincy Adams, 41: 16715.
- Wappæus, Johann Eduard,** 43: 560.
- War, Charles Sumner on preparing for it in time or peace, 36: 14223; on changes looking to universal peace, 14228; on peace the true grandeur of nations, 14231.
- War, Voltaire on, 38: 15462.
- 'War and Peace,' by Count Lyof Tolstoy, 45: 457.
- War of 1812, Henry Clay's support of, 9: 2762-6.
- Warburton, E. B. G.,** 43: 560.
- Warburton, Peter Egerton,** 43: 560.
- Warburton, William,** 43: 560.
- Ward, Adolphus Williæm,** 43: 560.
- Ward, Artemus.** See BROWNE, CHARLES FARRAR, 43: 560.
- Ward, Elizabeth Stuart Phelps,** author of 'The Gates Ajar,' portraying heaven as an earthly Utopia, 38: 15623; has also written poems, essays, short stories, and novels, 15624.
- 'In the Gray Goth,' 15625-40; biography, 43: 560.
- Ward, Herbert Dickinson,** 43: 560.
- Ward, Mrs. Humphry,** one of the conspicuously successful and thoroughly excellent Eng-
- lish novelists of the end of the century, 38: 15641-5; her 'Miss Bretherton' (1884), an admirable, but tentative effort, 15642; 'Robert Elsmere,' a tragedy of the inner life, 15642; 'David Grieve' (1892), finer in art and richer in humanity, 15643; 'Marcella' (1894), a very strong, broad story, intensely humanitarian, 15643; 'Bessie Costrell' (1895), a most powerful work of art, 15644; 'Sir George Tressady' (1896), an exceptionally complete and satisfying novel, 15644; the new woman admirably drawn, 15645.
- 'Marcella in Peasant Society,' 15645-58; 'David and Elise,' 15658-64; biography, 43: 560.
- 'Robert Elsmere,' 45: 459; 'The Story of David Grieve,' 44: 53; 'Marcella,' 44: 145; 'Sir George Tressady,' 44: 256; 'The Story of Bessie Costrell,' 45: 504.
- Ward, Nathaniel,** 43: 561.
- Ward, Robert Plumer,** 43: 561.
- Ward, Thomas,** 43: 561.
- Ward, William Hayes,** 43: 561.
- Warden, David Baillie,** 43: 561.
- Warden, Florence,** 43: 561.
- Ware, Henry, Jr.,** 43: 561.
- Ware, Mrs. Katharine Augusta,** 43: 561.
- Ware, William,** 43: 561; 'Amelian,' 44: 290.
- Warfield, Catharine Ann,** 43: 561.
- Waring, George Edwin,** 43: 561; 'Whip and Spur,' 45: 373.
- Warneck, Gustav Adolf,** 43: 562.
- Warner, Anna Bartlett,** 43: 562.
- Warner, Charles Dudley,** 43: 562; essay on Lord Byron, 7: 2935.
- Warner, Susan,** 43: 562.
- Warner, William,** 43: 562; 'Albion's England,' 44: 239.
- Warren, Frederick Morris,** essays on Aucassin and Nicolette, Corneille, and Racine, 3: 943; 10: 4065; 30: 12027.
- Warren, G. K.,** 43: 562.
- Warren, John Byrne Leicester.** See DE TABLEY, 43: 562.
- Warren, Mercy Otis,** 43: 562.
- Warren, Samuel,** 43: 563; 'Ten Thousand a Year,' 45: 482.
- Warren, William Fairfield,** 43: 563.
- Warriner, Edward Augustus,** 43: 563.
- Warton, Joseph,** 43: 563.
- Warton, Thomas,** 43: 563.
- Washburn, Charles Ames,** 43: 563.
- Washburne, Elihu Benjamin,** 43: 563.
- Washburne, William Tucker,** 43: 563.
- Washington, George,** military leader in Virginia from 1753; commander-in-chief of the Revolution (1774-83); first President of the United States (1789-97), 38: 15665-7.
- 'Washington's Farewell Address,' 15667-82; biography, 43: 563.
- Washington, George, passionate appreciation of the character of, by George Bancroft, 4: 1434, 1453-8.

- Washington, a study of, in George Morgan's 'John Littlejohn,' 44: 287.
- Washington, T. Parker's estimate of, 45: 352.
- Wasielevski, W. J. von**, 43: 563.
- Wasilewski, Edmund**, 43: 563.
- 'Wassail Chorus,' by Theodore Watts-Dunton, 40: 16476.
- Wasson, David Atwood**, a radical preacher and essayist of New England, 38: 15683-4.
- 'The Genius of Woman,' 15684-90; 'Social Texture,' 15690; biography, 43: 563.
- 'Watch on the Rhine, The,' by Max Schneckenburger, 40: 16437.
- 'Watching,' by Emily Chubbuck Judson, ('Fanny Forrester'), 41: 17014.
- 'Waterloo, Before the Battle of,' by W. M. Thackeray, 36: 14692.
- Waters, Mrs. Clara Erskine**, 43: 563.
- Watson, Henry Clay**, 43: 563.
- Watson, John**, a Presbyterian Scotch preacher at Liverpool, England (since 1880), of extreme liberality, 38: 15692-5; Lyman Beecher lecturer at Yale University (1896), 15693; immense success of his 'Beside the Bonnie Brier Bush,' and 'Days of Auld Lang Syne,' 15694; 'The Upper Room' and 'The Mind of the Master,' *id.*; his first novel, 'Kate Carnegie,' *id.*; his enthusiasm of humanity, *id.* 'A Triumph in Diplomacy,' 15695; biography, 43: 564.
- Watson, John Whittaker**, 43: 564.
- Watson, Paul Barron**, 43: 564.
- Watson, Richard**, 43: 564.
- Watson, Rosamund Marriott**, 43: 564.
- Watson, Thomas**, 43: 564.
- Watson, William**, England's leading younger poet since Tennyson, 38: 15705-16; Gladstone secures pension for him, 15706.
- 'The Turk in Armenia,' 15707; 'Repudiated Responsibility,' *id.*; 'England to America,' 15708; 'A Birthday,' *id.*; 'The Plague of Apathy,' 15709; 'A Trial of Orthodoxy,' *id.*; 'A Wondrous Likeness,' 15710; 'Starving Armenia,' *id.*; 'From the Tomb of Burns,' 15711; 'The Father of the Forest,' 15712-6; biography, 43: 564.
- Wattenbach, Wilhelm**, 43: 564.
- Watterson, Henry**, 43: 564.
- Watts, Alaric Alexander**, 43: 564.
- Watts-Dunton, Theodore**, 'Wassail Chorus,' 40: 16476.
- Watts, Dr. Isaac**, popular author of hymns for church use, 38: 15717; pastor in London, *id.*; not in accord with puritanic theology, 15718.
- 'Our God, Our Help in Ages Past,' 15718; 'Jesus Shall Reign Where'er the Sun,' 15719; 'Joy to the World, the Lord is Come,' 15720; 'Thou Whom My Soul Admires Above,' *id.*; 'Welcome, Sweet Day of Rest,' 15721; 'Come, Holy Spirit, Heavenly Dove,' *id.*; 'There Is a Land of Pure Delight,' 15722; 'When I Survey the Wondrous Cross,' *id.*; 'Let Dogs Delight to Bark and Bite,' 15723; 'How Doth the Little Busy Bee,' 15724; biography, 43: 564.
- Waugh, Edwin**, 43: 564.
- 'Waverley,' by Sir Walter Scott, 45: 434.
- 'Wave-Won,' by E. Pauline Johnson ('Tekahionwake'), 40: 16595.
- Wayland, Francis**, 43: 565.
- 'Wealth,' Dr. Samuel Johnson on, 21: 8301.
- 'Wealth Against Commonwealth,' by Henry D. Lloyd, 45: 483.
- 'Wealth of Nations,' by Adam Smith, 45: 511.
- 'We Are Children,' by Robert Buchanan, 41: 16854.
- 'Wearing of the Green, The,' by Dion Boucicault, 40: 16396.
- 'Weaving of the Tartan, The,' by Alice C MacDonell, 40: 16428.
- 'We Are the Music-Makers,' by Arthur O'Shaughnessy, 41: 16771.
- 'Web, The,' by Cora Fabbri, 40: 16642.
- Webb, Charles Henry**, 43: 565; 'With a Nantucket Shell,' 40: 16544.
- Webb, James Watson**, 43: 565.
- Webb, Sidney**, 43: 565.
- Weber, Georg**, 43: 565.
- Weber, Karl Julius**, 43: 565.
- Weber, Max Maria von**, 43: 565.
- Webster, Albert Falvey**, 43: 565.
- Webster, Augusta**, 43: 565; 'Tween Earth and Sky,' 40: 16504; 'Circe,' 40: 16638.
- Webster, Daniel**, American orator and statesman during the period 1812-40; essay on, by Carl Schurz, 38: 15725; his imposing personality, 15725-7; his early Federalism, 15726; in Congress from New Hampshire (1813-17), *id.*; removal to Boston and oratorical success in U. S. Supreme Court, *id.*; oration on the Pilgrims, 15727; in Congress from Massachusetts (1823-52), 15728; exposition of the Monroe Doctrine, *id.*; great Free Trade speech (1824), and reversal of position four years later, *id.*; great pro-Union speech against South Carolina nullification, 15729; his opposition to Andrew Jackson's financial policy 15730; failure to oust Henry Clay from Whig leadership, *id.*; his unsuccessful ambition to be President, 15731; moral failings, *id.*; is Secretary of State under Harrison, and under Tyler concludes the Ashburton treaty, 15732; in Senate again, and meets slavery crisis, *id.*; his '7th of March' speech supports the Fugitive Slave Law, 15733; Secretary of State under Fillmore, and writes the Hülsemann note, 15734; final defeat of presidential ambition in 1852, *id.*; his death, and succession to his seat of Charles Sumner, *id.*; final estimate of his character, 15735.
- On 'The American Idea,' in his Bunker-Hill oration, June 17, 1825, 15736-42; on ('Massachusetts and South Carolina,' in the Senate, Jan. 26, 1830, 15743; on ('Liberty and Union,' in same speech, 15744-6; on ('The Drum-Beat of England,' in Senate, May 7, 1834, 15747; 'Imaginary Speech of John Adams,'

- in an Adams and Jefferson oration, Aug. 2, 1826, 15748-51; on 'The Continuity of the Race,' in 'Plymouth Oration,' 15751-7; biography, 43: 565.
- Lives of, by George Ticknor Curtis and Henry Cabot Lodge, 45: 533; Rufus Choate on, 9: 3663; Sydney Smith on, 34: 13572; James Ford Rhodes on, 31: 12208; his death, 12213.
- Webster, John**, Shakespeare's greatest pupil in tragedy, began to write about 1601, 38: 15758; his most famous tragedy ('Vittoria Corombona,' 1612, *id.*; his classical tragedy, ('Appius and Virginia,' *id.*; almost forgotten for two hundred years until Charles Lamb gave him the highest praise, *id.*; his use of "the tragedy of blood," *id.*
- (From the Duchess of Malfi,) 15760-8; ('Dirge from Vittoria Corombona,' 15768; biography, 43: 565.
- Webster, Noah**, 43: 565.
- Weckherlin, Georg Rudolf**, 43: 565.
- Wedderburn, James**, 43: 566.
- 'Wedding of Pale Bronwen, The,' by Ernest Rhys, 41: 16921.
- Wedding songs, Greek, Sappho famous for, 37: 15177.
- Wedmore, Frederick**, 43: 566.
- Weech, Friedrich von**, 43: 566.
- Weed, Thurlow**, 43: 566.
- Weeden, William Babcock**, 43: 566.
- Weeks, Edwin Lord**, 43: 566.
- Weeks, Robert Kelley**, 43: 566.
- Weems, Mason Locke**, 43: 566.
- Wegele, Franz Xaver**, 43: 566.
- Wegscheider, J. A. L.**, 43: 566.
- Wehl, Feodor von**, 43: 566.
- Weil, Gustav**, 43: 566.
- Weilen, Joseph von**, 43: 566.
- Weill, Alexandre**, 43: 566.
- Weingarten, Hermann**, 43: 567.
- Weinhold, Karl**, 43: 567.
- Weir, Arthur**, 43: 567.
- Weir, Harrison William**, 43: 567.
- Weir, James**, 43: 567.
- 'Weir of Hermiston,' by Robert Louis Stevenson, 45: 492.
- Weise, Arthur James**, 'Discoveries of America,' 45: 351.
- Weise, Christian**, 43: 567.
- Weismann, August**, 43: 567.
- Weiss, Bernhard**, 43: 567.
- Weiss, John**, radical Unitarian preacher and essayist, 38: 15769; translator of Schiller's philosophical and aesthetic letters (1845) and of ('Henry of Afterdingen,' by von Hardenberg, *id.*; his 'Life and Correspondence of Theodore Parker' (1864), *id.*; his 'American Religion' and his 'Wit, Humor, and Shakespeare,' *id.*, God and immortality his creed, *id.* 'Constancy to an Ideal,' 15770-7; ('The Court Fool,' 15777; biography, 43: 567.
- Weisse, Christian Felix**, 43: 567.
- Weisse, Christian Hermann**, 43: 567.
- Weitzsäcker, Karl Heinrich**, 43: 567.
- Welby, Amelia**, 43: 567.
- Welch, Philip Henry**, 43: 568.
- Welch, Sarah**, 43: 568.
- Welcker, F. G.**, 43: 568.
- 'Welcome, Sweet Day of Rest,' by Watts, 38: 15721.
- Welhaven, Johan Sebastian Cammermeyer**, an early academic poet of Norwegian as distinct from Danish literature, 38: 15779-81; his critical warfare upon the impulsive lyrical dramatic style of Henrik Wergeland in 'The Creation, Man, and Messiah,' 15779; his prose writings give him the highest place among Norwegian critics, 15780; his poetry Norway's most finished and exquisite verse after Björnson's and Ibsen's, *id.*; his 'Norway's Dawn,' *id.*
- 'Sonnet from Norway's Dawn,' 15781; ('The Revolution of 1848,' *id.*; 'Goliath,' 15782; 'Protesilaos,' 15783; 'The Paris Morgue,' 15784-9; biography, 43: 568.
- Welldon, James Edward Cowell**, 43: 568.
- Wells, Benjamin W.**, essays on Andersen, the Grimm Brothers, and Sainte-Beuve, 2: 500; 17: 6733; 32: 12659.
- Wells, Charles Jeremiah**, 43: 568.
- Wells, David Ames**, 43: 568.
- Wells, H. G.**, 43: 568.
- Wells, Mrs. Kate Gannett**, 43: 568.
- Welsh, Herbert**, 43: 568.
- Welsh Literature. See (3) under Celtic Literature, 8: 3437.
- Wemyss, Francis Courtney**, 43: 568.
- Wendell, Barrett**, 43: 568; essay on Ben Jonson, 21: 8341.
- 'Wenderholme,' novel by P. G. Hamerton, 17: 6878.
- 'Werena My Heart Licht,' by Lady Grizel Baillie, 40: 16384.
- Wergeland**, Norwegian poet of impulsive lyrical style in drama; his 'The Creation, Man, and Messiah' (1830); critical warfare against, by Welhaven, 38: 15779; biography, 43: 568.
- Werner, Ernest**, 'Good Luck,' 44: 180.
- Werner, Franz von**, 43: 569.
- Werner, F. L. Z.**, 43: 569.
- Wescott, J. H.**, essay on Cæsar, 7: 3037.
- Wesley, Charles**, one of the founders, and the hymn writer, of Methodism, 38: 15790-4; of steadier and better rounded character than his older and more eminently known brother John, 15791; immense number and influence of his hymns, *id.*; he organizes at Oxford a small band of methodically religious youth, nicknamed Methodists, *id.*; goes with John to Georgia in America, 1735, but returns in 1736, 15792; "conversion" under Moravian influence to be a "true" Christian, May 21st, 1738, three days before John, *id.*; never reconciled to John's assent to creation of a sect apart from the English Church, *id.*; did

- not think favorably of hysterical enthusiasm in religion, 15793; examples of his hymns:—
- Father, I Stretch My Hands to Thee,** 15808; ‘Light of Life, Seraphic Fire,’ *id.*; ‘Love Divine, All Love Excelling,’ 15809; ‘Eternal Beam of Light Divine,’ 15810; ‘Gentle Jesus, Meek and Mild,’ *id.*; ‘Thou Very Present Aid,’ 15812; ‘Hail, Holy, Holy, Holy, Lord,’ 15813; ‘A Charge to Keep I Have,’ *id.*; ‘And Have I Measured Half My Days,’ 15814; ‘Jesus, Lover of My Soul,’ 15816; ‘Jesus, My Strength, My Hope,’ 15817; biography, 43: 569.
- Wesley, John**, the chief founder of Wesleyanism or Methodism, Wm. Potts on, 38: 15790-4; his mother's character and influence, 15790; his brother the forerunner in their early movement at Oxford, 15791; becomes leader of club at Oxford organized by Charles, *id.*; goes on a mission to Georgia in America (1735-8), 15792; under Moravian influence becomes “converted” to “true” Christian state at 8:45 p.m., May 24th, 1738, *id.*; at death, March 2d, 1791, had traveled, during fifty-three years, 225,000 miles and preached more than 40,500 sermons, *id.*; his home life, *id.*; consented to creation of a new sect apart from the Church, *id.*; impassioned earnestness of preaching, 15793; hysterical demonstrations thought well of by him but not by Charles, *id.*; Thackeray on his course, 15794.
- ‘The New Birth,’ 15794-6; ‘Our Stewardship,’ 15796-9; ‘The Kingdom of Heaven,’ 15799-800; ‘The Love that Hopeth and Endureth All Things,’ 15801; ‘A Catholic Spirit,’ 15802-4; ‘The Last Judgment,’ 15804-6; ‘Thou Hidden Love of God, Whose Height,’ 15807; biography, 43: 569.
- Wesley, John, his interest in Henry Brooke's novel, ‘The Fool of Quality,’ 44: 256.
- Wesley, Samuel, Sr.**, 43: 569.
- Wesley, Samuel, Jr.**, 43: 569.
- Wesselhoeft, Mrs. Lily F.**, 43: 569.
- Wessex country of England depicted by Thomas Hardy in ‘The Return of the Native,’ 45: 425.
- West, The Great, story of its creation, by Theodore Roosevelt, 45: 495.
- Westall, William**, ‘Birch Dene,’ 44: 214.
- Westcott, Brooke Foss**, 43: 569.
- Westenrieder, Lorenz von**, 43: 569.
- ‘Westminster Abbey,’ lines on the death of Tennyson, 19: 7834.
- Westwood, Thomas**, ‘Little Bell,’ 40: 16400.
- Wetherald, Ethelwyn**, ‘Twilight,’ 41: 16818; ‘Out of Doors,’ 41: 16727; ‘The Woodside Way,’ 40: 16468; ‘The Wind of Memory,’ 41: 16904; ‘The Wind of Death,’ 41: 16809; ‘Under the King,’ 40: 16632; ‘The House of the Trees,’ 40: 16527.
- ‘Wetherel Affair, The,’ by J. W. De Forest, 45: 481.
- Wetherell, Elizabeth**. See **WARNER, SUSAN**, 43: 569; ‘The Wide, Wide World,’ 45: 495; ‘Quæchy,’ 44: 200.
- ‘Wet Sheet and a Flowing Sea, A,’ by Allan Cunningham, 41: 17022.
- Wey, Francis**, ‘Rome,’ 44: 101.
- Weyman, Stanley John**, 43: 569; ‘A Gentleman of France,’ 44: 104; ‘The House of the Wolf,’ 44: 281; ‘The Red Cockade,’ 44: 16.
- Whale catching in the olden time (1775), a complete story of, in Melville's ‘Moby-Dick,’ 45: 431.
- Wharton, Anne Hollingsworth**, 43: 569.
- Wharton, Thomas**, a journalist of Philadelphia, Penn., author of articles, stories, and novels, Owen Wister on, 39: 15819-20; his ‘Bobo’ a masterpiece of humor and pathos, 15821-38; biography, 43: 570.
- Wharton, Thomas**, 43: 570.
- ‘What Social Classes Owe to Each Other,’ by William Graham Sumner, 45: 499.
- ‘What Life Is,’ by Julie M. Lippmann, 41: 16840.
- ‘What Is Love?’ by Lamii, 41: 16979.
- ‘What the King Said to Christ at the Judgment,’ by Isa Carrington Cabell, 41: 16907.
- ‘What's A' the Steer, Kimmer?’ by Robert Allan, 40: 16426.
- ‘What My Lover Said,’ by Homer G. Greene, 40: 16612.
- ‘What the Sonnet Is,’ by Eugene Lee-Hamilton, 41: 16774.
- Whately, Richard**, 43: 570.
- Wheatley, Henry Benjamin**, 43: 570.
- Wheaton, Henry**, 43: 570.
- Wheeler, Andrew Carpenter**, 43: 570.
- Wheeler, Benjamin Ide**, essay on Herodotus, 18: 7285.
- Wheeler, Crosby Howard**, 43: 570.
- Wheeler, William Adolphus**, 43: 570.
- Wheelwright, John**, 43: 570.
- Wheelwright, John Tyler**, 43: 570.
- ‘Whenas in Silks My Julia Goes,’ by Robert Herrick, 40: 16628.
- ‘When Did We Meet?’ by Elaine Goodale, 40: 16596.
- ‘When I Have a Convenient Season,’ Indian epigram, 41: 16990.
- ‘When I Survey the Wondrous Cross,’ by Isaac Watts, 38: 15722.
- ‘When Lilacs Last in the Door-Yard Bloomed,’ by Walt Whitman, 39: 15902-8.
- ‘When My Cousin Comes to Town,’ by W. P. Bourke, 41: 16676.
- ‘When Phyllis Laughs,’ by John Hay, 18: 7106.
- ‘When the World is Burning,’ by Ebenezer Jones, 40: 16534.
- ‘When Tom Moore Sang,’ by N. P. Willis, 39: 16003.
- ‘When Valmond Came to Pontiac,’ by Gilbert Parker, 44: 326.
- ‘When We Are All Asleep,’ by Robert Buchanan, 40: 16380.
- Whewell, William**, 43: 570; ‘History of the Inductive Sciences,’ 44: 247; ‘Grotius,’ ‘De Jure Belli et Pacis,’ 44: 131.

- Whichcote, Benjamin**, 43: 570.
- Whicher, George M.**, ('For a November Birthday,' 40: 16633; 'In Usum Delphini,' 40: 16468; essay on Propertius and Tibullus, 30: 11861; 37: 14930).
- 'Whilst Thee I Seek,' by Helen M. Williams, 30: 16406.
- 'Whip and Spur,' by George E. Waring, Jr., 45: 373.
- Whipple, Edwin Percy**, literary editor, essayist, and critic, 39: 15839; his essay on Maaulay (1843), *id.*; literary editor of Boston Globe (1872-3), and editor of 'Family Library of British Poetry' (1878), *id.*; successive books published (1849-88), *id.*
- 'Domestic Service,' 15840-50; (proposes college for education of domestic servants), 15850; biography, 43: 571.
- Whistler, James Abbott McNeill**, 43: 571.
- Whitaker, Alexander**, 43: 571.
- Whitaker, Mrs. M. S.**, 43: 571.
- White, Andrew Dickson**, eminent American educator, scholar, author, and diplomat, 39: 15851-3; attaché of legation at St. Petersburg, 15851; professor of history and English literature at University of Michigan (1857-62), *id.*; State Senator in New York (1863-6), *id.*; first president Cornell University (1867-85), *id.*; U. S. minister to Germany (1879-81), *id.*; to Russia (1892-4), *id.*; his valuable writings on the study of history, 15852; his 'Outline of a Course of Lectures on History' (1861), and 'Paper Money Inflation in France' (1876), *id.*; his 'New Germany' (1882), 15853; 'A History of the Doctrine of Comets' (1886), and 'European Schools of History and Politics' (1887), *id.*; his great work, 'A History of the Warfare of Science with Theology in Christendom' (1896), 15852-3.
- 'Reconstructive Force of Scientific Criticism,' 15853-6; 'Medieval Growth of the Dead Sea Legends,' 15856-66; biography, 43: 571; essay on Erasmus, 14: 5509.
- White, Eliza Orne**, 43: 571.
- White, Gilbert**, an English clergyman of Selborne, in the extreme east of Hampshire county, England, 39: 15867-9; fame of his 'Natural History of Selborne,' 15868.
- 'Habits of the Tortoise,' 15869; 'The House Swallow,' 15871-4; 'The House-Cricket,' 15874; biography, 43: 571.
- White, Greenough**, 43: 571.
- White, Henry Kirke**, 43: 571.
- White, Horace**, 43: 571.
- White, John Blake**, 43: 571.
- White, John Williams**, essay on Aeschylus, 1: 183.
- White, Joseph Blanco**, 43: 571; 'Night and Death,' 41: 16847.
- White, Richard Grant**, a journalist, magazine-writer, and scholarly essayist, 39: 15876-7; in journalism (1851-61), 15876; 'Yankee Letters' to the London Spectator (1863-67), *id.*; 'England Without and Within,' (1881), *id.*; 'The Fate of Mansfield Humphreys,' a novel (1884), *id.*; 'Words and Their Uses,' *id.*; 'Studies in Shakespeare' (1885), 15877; Riverside Edition of Shakespeare, *id.*
- 'The Bacon-Shakespeare Craze,' 15877; 'Big Words for Small Thoughts,' 15880-4; biography, 43: 571; 'England Without and Within,' 45: 462; 'The Fate of Mansfield Humphreys,' 45: 502.
- Whitefield, George**, 43: 572.
- Whitehead, Charles**, 43: 572.
- Whitehead, Charles Edward**, 43: 572.
- Whitehead, William**, 43: 572.
- Whitelock, L. Clarkson**, 43: 572.
- 'White Aprons,' by Mrs. Maud Wilder Goodwin, 45: 529.
- 'White Company, The,' by A. Conan Doyle, 45: 522.
- 'White Rocks, The,' by Edouard Rod, 44: 306.
- 'White Rose Over the Water, The,' by Walter Thornbury, 40: 16582.
- 'White Rose, The,' author unknown, 40: 16627.
- Whiting, Charles Goodrich**, 43: 572.
- Whiting, Henry**, 43: 572.
- Whiting, Lillian**, 43: 572.
- Whitman, Sarah Helen Power**, 43: 572.
- Whitman, Walt**, a poet of Dutch-English blood, markedly unconventional and irregular, John Burrows on, 39: 15885-91; his early novel, 'Frank Evans,' 15886; lack of business capacity, 15887; 'Leaves of Grass' gains attention through a letter of Emerson, *id.*; Civil War hospital service, 15888; settles in Camden, New Jersey, *id.*; his aims and work not directly poetic, 15889.
- 'I Heard You Solemn-Sweet Pipes of the Organ,' 15892; 'Song of the Open Road,' *id.*; 'Dirge for Two Veterans,' 15901; 'When Lilacs Last in the Dooryard Bloomed,' 15902-8; 'O Captain! My Captain!' 15909; 'Hushed Be the Camps To-Day,' *id.*; 'Darest Thou Now, O Soul?' 15910; 'A Noiseless Patient Spider,' *id.*; biography, 43: 572.
- Whitney, Adeline Dutton**, 43: 572; 'Real Folks,' 45: 537; 'Our Mother,' 40: 16412; 'Faith Gartney's Girlhood,' 44: 144.
- Whitney, William Dwight**, 43: 572; 'Language and the Study of Language,' 45: 534.
- Whittaker, Frederick**, 43: 573.
- Whittemore, Thomas**, 43: 573.
- Whittier, Elizabeth H.**, 43: 573.
- Whittier, John Greenleaf**, New England Quaker poet, reformer, and humanitarian — story of, by George R. Carpenter, 39: 15911; his emigrant ancestor, Thomas Whittier, a Huguenot Puritan, 15912; his services to anti-slavery journalism, 15912-3; his first fame won by anti-slavery poems, 15913; his religious poems broadly spiritual, 15914; his poems of country life, labor, childhood, and equality, 15914-5; limits of his fame, 15916.
- 'Skipper Ireson's Ride,' 15917; 'Telling the Bees,' 15919; 'Maud Muller,' 15921-4; 'Barbara Frietchie,' 15924; 'In School Days,' 15926; 'The Eternal Goodness,' 15927, 'Ichabod,' 15930; 'The Barefoot Boy,' 15931;

- 'The Farewell,' 15933; 'Barclay of Ury,' 15935; 'Centennial Hymn,' 15938; 'Winter In-Doors,' 15939; 'Child-Songs,' 15942; 'The Yankee Girl,' 15944; 'The Angels of Buena Vista,' 15945; 'The Seer,' 15947; 'Burns,' 15949; 'The Summons,' 15952; 'The Last Eve of Summer,' 15953; biography, 43: 573.
- 'Why Brother Wolf Didn't Eat the Little Rabbits,' an Uncle Remus story by J. C. Harris, 17: 6963-7.
- Whymper, Edward**, 43: 573.
- Whymper, Frederick**, 43: 573.
- Whyte, Violet**. See STANNARD, 43: 573.
- Whyte-Melville, George John**, 43: 573.
- 'Why Thus Longing?' by Harriet Winslow Sewall, 41: 16728.
- Wichert, E. A. A. G.**, 43: 573.
- Wickede, Julius von**, 43: 573.
- Wicksteed, Philip Henry**, 43: 574.
- 'Wide, Wide, World, The,' by 'Elizabeth Wetherell' (Susan Warner), 45: 495.
- Widmann, Joseph Viktor**, 43: 574.
- Wied, Prince A. P. M. von**, 43: 574.
- Wiedemann, Alfred**, 'Ancient Religion of the Egyptians,' 45: 413.
- Wieland, Christopher Martin**, author of 'Oberon,' initiator of the modern culture novel and psychological romance, 39: 15954-6; sought Bodmer's aid at Zürich, 15955; his romance 'Agathon' the first modern romance of culture (1766-7), 15955; opens Shakespeare to Germans by prose translations of twenty-two plays (1762-6), *id.*; entered in 1772 upon life residence in Weimar, *id.*; 'Oberon' his most famous work (1780), 15956.
- 'Managing Husbands,' 15956; 'The Deities Deposed,' 15958-68; biography, 43: 574.
- 'Wife of Usher's Well, The,' author unknown, 41: 16931.
- Wiffen, Jeremiah Holmes**, 43: 574.
- Wiggin, Kate Douglas**, 43: 574.
- Wigglesworth, Michael**, 43: 574; 'The Day of Doom,' 44: 237.
- Wight, Orlando Williams**, 43: 574.
- Wilberforce, Samuel**, 43: 574.
- Wilberforce, William**, 43: 574.
- Wilbour, Charles Edwin**, 43: 574.
- Wilbrandt, Adolf**, 43: 575.
- Wilbye, John**, 'A Madrigal,' 40: 16605.
- Wilcox, Ella Wheeler**, 43: 575.
- Wilde, J. F. E., Lady**, 43: 575.
- Wilde, O. F. O'F. W.**, 43: 575.
- Wilde, Richard Henry**, 43: 575.
- Wildenbruch, Ernst von**, 43: 575.
- Wilder, Alexander**, 43: 575.
- Wildermuth, Madame Otilie**, 43: 575.
- 'Wild Honey,' by Maurice Thompson, 40: 16515.
- 'Wild Irish Girl, The,' by Lady Morgan, 45: 438.
- 'Wild Ride, The,' by Louise Imogen Guiney, 41: 16827.
- Wilhelmine von Bayreuth**, German woman of notable genius and character, sister of Frederick the Great, profoundly interested in free thought, and author of remarkable autobiography, 39: 15960.
- 'Visit of Peter the Great to Frederick William the First,' 15970; 'Pictures of Court Life,' 15973; biography, 43: 575.
- 'Wilhelm Meister's Apprenticeship,' by Goethe, 45: 404; the finest blossom of German novelist literature, 35: 13722.
- Wilkes, Charles**, 43: 575.
- Wilkes, George**, 43: 575.
- Wilkie, William**, 43: 575.
- Wilkins, John**, 43: 575.
- Wilkins, Mary E.**, very successful delineator in short stories of New England rural life, 39: 15983-16000; the poetry, humor, and pathos of characters her strong point, 15983; 'The Adventure of Ann,' her first volume (1886), 15984; 'Giles Corey, Yeoman,' a play (1893), *id.*; her full-length novels, 'Jane Field,' (1893), *id.*; 'Pembroke' (1894), *id.*; 'Madelon' (1895), *id.*; 'Jerome: A Poor Man' (1897), *id.*; a realist leaning to romanticism, *id.*
- 'The Revolt of Mother,' 15985-16000; biography, 43: 576; 'Jerome,' 44: 231.
- Wilkinson, Sir John Gardner**, 43: 576.
- Wilkinson, William Cleaver**, 43: 576.
- Willard, Emma**, 43: 576; 'Rocked in the Cradle of the Deep,' 41: 16855.
- Willard, Frances Elizabeth**, 43: 576.
- 'William I. of Germany, Death of,' de Vogüé on, 38: 15442.
- William of Champeaux**, Platonic 'Realist' philosopher, 1: 19.
- William of Malmesbury**, 43: 576.
- William of Tyre**, 43: 576.
- Williams, Alfred Mason**, 43: 576.
- Williams, Mrs. Annie**, 43: 576.
- Williams, Mrs. Catharine R.**, 43: 576.
- Williams, Francis Howard**, 43: 576.
- Williams, George Washington**, 43: 576.
- Williams, Helen M.**, 'Whilst Thee I Seek,' 40: 16406.
- Williams, Isaac**, 43: 577.
- Williams, Jesse Lynch**, 43: 577.
- Williams, John**, 43: 577.
- Williams, John**, 43: 577.
- Williams, Martha McCulloch**, 43: 577.
- Williams, Roger**, 43: 577; 'Roger Williams: The Prophet of Religious Freedom,' by Edward Eggleston, 13: 5219.
- Williams, Samuel Wells**, 43: 577.
- Williams, Sarah**, 'At the Breach,' 40: 16566.
- Williams, Talcott**, essay on the Greek Anthology, 16: 6637.
- Williamson, Julia May**, 43: 577.
- 'William Tell,' by Schiller, 45: 407.
- Willis, Nathaniel Parker**, society and culture journalist, poet, and essayist, 39: 16001-16; pen-portraits of bygone celebrities, 16002; a skilled verse-maker, *id.*; his poems reflect

- religious influences, *id.*; a group of prose-works, *id.*
- When Tom Moore Sang, 16003-5; 'David and Absalom,' 16005; 'Dedication Hymn,' *id.*; 'André's Request to Washington,' 16008; 'The Belfry Pigeon,' *id.*; 'Unseen Spirits,' 16009; 'Dawn,' 16010; 'Aspiration,' 16011; 'The Elms of New Haven,' 16012-4; 'Lines on the Burial of the Champion of His Class at Yale College,' 16014; 'Love in a Cottage,' 16015; biography, 43: 577.
- 'Will of God, The,' by Frederick William Faber, 41: 16897.
- Willoughby, E. M., Baroness Middleton**, 43: 577.
- 'Will She Come?' by Heine, 18: 7194.
- Wills, W. R.**, 43: 577.
- Wills, William Gorman**, 43: 577.
- 'Willy Reilly,' an Ulster ballad, 40: 16440.
- Wilmer, Lambert A.**, 43: 577.
- Wilmshurst, Zavarr**, 43: 578.
- Wilson, Alexander**, Paisley weaver and poet-naturalist, 'the Father of American Ornithology,' Spencer Trotter on, 39: 16017-31; came to America 1794, 16018; work as an ornithologist, *id.*; his poems, *id.*
- 'The Bluebird,' 16019; 'The Wild Pigeon,' 16021-30; 'The Fish-Hawk, or Osprey,' 16030; 'The Fisherman's Hymn,' 16031; biography, 43: 578.
- Wilson, Andrew**, 'The Abode of Snow,' 44: 112.
- Wilson, Mrs. Augusta Jane**, 43: 578.
- Wilson, Sir Daniel**, 43: 578.
- Wilson, Henry**, 43: 578.
- Wilson, Henry Bristow**, 43: 578.
- Wilson, Horace Hayman**, 43: 578.
- Wilson, James Grant**, 43: 578.
- Wilson, James Harrison**, 43: 578.
- Wilson, John**, 'Christopher North,' of the 'Noctes Ambrosianæ' in Blackwood's Magazine (1823-35), 39: 16032; defeated Sir Wm. Hamilton in election for Edinburgh University (1820-51) chair of Moral Philosophy, 16033; his tales and sketches, *id.*; his works edited by Prof. Ferrier, 12 vols., *id.*; his 'Life' by Mrs. Gordon, *id.*
- 'In Which the Shepherd and Tickler Take to the Water,' 16034-46; biography, 43: 578.
- Wilson, John Mackay**, 43: 579.
- Wilson, Robert Burns**, 43: 579.
- Wilson, Sir Robert Thomas**, 43: 579.
- Wilson, William**, 43: 579.
- Wilson, Woodrow**, American writer on historical and political subjects, professor of jurisprudence since 1890 at Princeton University, 39: 16047-60; his 'The State' (1880), 'Division and Reunion' (1893), 'An Old Master, and Other Political Essays' (1894), 'Mere Literature' (1896), 'George Washington' (1897), 16047-8.
- 'The Truth of the Matter,' 16048-54; 'The West in American History,' 16055-60; biography, 43: 579.
- Wilton, Richard**, 43: 579.
- Winchell, Alexander**, 43: 579.
- Winckelmann, J. J.**, 43: 579.
- 'Wind of Death, The,' by Ethelwyn Wetherald, 41: 16809; 'Wind of Memory, The,' 41: 16904.
- 'Window in Thrums, A,' by James M. Barrie, 45: 471.
- Wines, Enoch Cobb**, 43: 579.
- 'Winged Worshipers, The,' by Charles Sprague, 41: 16886.
- Winifreda**, author unknown, 40: 16616.
- 'Winning of the West, The,' by Theodore Roosevelt, 31: 12385.
- Winslow, Mrs. Catherine Mary**, 43: 579.
- Winslow, Edward**, 43: 579.
- Winslow, Miron**, 43: 580.
- Winslow, William Copley**, 43: 580.
- Winsor, Justin**, 43: 580; 'The Narrative and Critical History of America,' edited by, 44: 24.
- Winter, John Strange**. See STANNARD, 43: 580.
- Winter, William**, an American poet, essayist, and dramatic critic of the New York Tribune (1865-98), 39: 16061-74; his poetical publications, 16061; biographies and studies of stage celebrities, and essays of travel, 16062; his satire of dramatic fads, *id.*
- 'Jefferson's Rip Van Winkle,' 16062-9; 'A Pledge to the Dead,' 16069; 'Violet,' 16072; 'The Golden Silence,' 16074; biography, 43: 580; 'Grey Days and Gold,' 44: 317.
- 'Winter In-Doors,' by J. G. Whittier, 39: 15939.
- 'Winter Pine, The,' by Charles Wellington Stone, 40: 16559.
- 'Winter's Tale,' depicting tragic results of jealousy, probably Shakespeare's latest play, 45: 399.
- Winther, R. V. C. F.**, 43: 580.
- Winthrop, John, Governor**, 43: 580.
- Winthrop, Theodore**, a poet, idealist, and soldier, author of essays and novels, 39: 16075-89; 'Cecil Dreeme' and 'John Brent,' his most popular novels, 16076; 'Life and Poems' (1884), *id.*
- 'A Gallop of Three,' 16077-89; biography, 43: 580; 'John Brent,' 44: 213; 'Cecil Dreeme,' 44: 148.
- Wirt, William**, lawyer, statesman, orator, and author, 39: 16090-100; his 'Letters of a British Spy' (1803), 16090; assisted in prosecution of Aaron Burr for treason (1807), *id.*; anti-Masonic candidate for Presidency, *id.*
- 'Personal Characteristics of Patrick Henry,' 16091-5; 'Patrick Henry's First Case,' 16095-8; 'Burr and Blennerhassett,' 16098-100; biography, 43: 580.
- 'Wisdom Is Better than Rubies,' Indian epigram, 41: 16991.
- Wise, Daniel**, 43: 580.
- Wise, Henry Augustus**, 43: 580.
- Wise, Isaac Mayer**, 43: 581.

- Wiseman, N. P.**, 43: 581.
 'Wishes and Prayers,' by Margaret Deland, 41: 16894.
 'Wishes for the Supposed Mistress,' by Richard Crashaw, 40: 16599.
Wissmann, Hermann von, 43: 581.
Wister, Annis Lee, 43: 581.
Wister, Owen, American author of sketches and tales in 'Red Men and White' (1896), 39: 16101-2.
 'Specimen Jones,' 16102-22; biography, 43: 581; 'Lin McLean,' 44: 276; essay on Thomas Wharton, 39: 15819.
Wister, Mrs. Sarah, 43: 581.
 'Witch in the Glass, The,' by Sarah M. B. Piatt, 40: 16358.
 'Witch, The,' by Gottfried August Bürger, 40: 16618.
 Witchcraft delusion, at Salem, Mass., its rise promoted by a theological investigation, 44: 244; J. G. Palfrey on, 28: 10990-1000.
Wither, George, an English cavalier poet who later turned Puritan, 39: 16123; 'Abuses Stript and Whipt,' a satire on society under James I., *id.*; 'The Mistress of Philaret,' longest love panegyric in the language, *id.*; 'Hymns and Songs of the Church,' 16124.
 'A Rocking Hymn,' 16124; 'The Author's Resolution in a Sonnet,' 16126; 'A Christmas Carol,' 16127; 'For Summer-Time,' 16128; biography, 43: 581.
Witherspoon, John, 43: 581.
 'With Fire and Sword,' 'The Deluge,' and 'Pan Michael,' by Henryk Sienkiewicz, 45: 457.
 'Within,' by Anna Callender Brackett, 40: 16665.
 'Without Dogma,' by Henryk Sienkiewicz, 45: 470.
 'Without and Within,' by Metastasio, 41: 17003.
Withrow, William Henry, 43: 581.
 'With the Procession,' by Henry B. Fuller, 45: 552.
 Witnesses, the handling of, in court, Quintilian on, 30: 11993.
Witwickie, Étienne, 43: 581.
 'Wives and Daughters,' by Mrs. Gaskell, 45: 488.
 Wives, Molière's school for, 45: 557.
Wolcot or Wolcott, John, 43: 582.
Wolf, Emma, 43: 582.
Wolf, Friedrich August, 43: 582.
Wolf, T. F., 43: 582.
Wolfe, Charles, 43: 582; 'The Burial of Sir John Moore,' 40: 16396.
 Wolfe, death of, by Parkman, 28: 11109.
Wolf, Albert V., 43: 582.
Wolf, Julius, 43: 582; 'The Robber Count,' 45: 422.
Wolff, O. L. B., 43: 582.
 Wolfram von Eschenbach, greatest poet of the Middle Ages, Charles Harvey Genung on, 38: 15586; his 'Parzifal' the finest courtly epic of German literature, *id.*; covers the whole circle of religion and ethics, *id.*
 'Song of Wolfram von Eschenbach,' 15590; biography, 43: 582.
Wollstonecraft, Mary, early English champion of Women's Rights—author of 'Vindication of the Rights of Women' (1792), 39: 16129-44; educated by observation of the suffering of wives from brutal husbands, 16130; taught school, writes a novel, and devotes herself to literature, *id.*; replies passionately to Burke on the French Revolution, *id.*; her ideals of the womanly life, 16131; angry resentment of Hannah More and the English public, *id.*; began a work on the French Revolution, *id.*; her personal tragedy and final brief happiness, 16132.
 'Modern Ideal of Womanhood,' 16132-44; biography, 43: 582.
Wolkonsky, Prince Serge, essay on Russian Lyric Poetry, 32: 12583.
Wolseley, G. J., Lord, 43: 582.
Wolsey, Sarah Chauncey, 'A Greeting,' 41: 16802.
Wolzogen, Ernst von, Baron, 43: 583.
Wolzogen, Karoline von, 43: 583.
 Woman, Hesiod on, in 'Maxims,' 18: 7331-2.
 Woman, Plutarch on a wise and courteous wife, 29: 11645; also on mothers and nurses, 11649.
 'Woman, The Civil and Political Condition of, from the Time of the Romans,' by Ed. Laboulaye, 22: 8748.
 Womankind, Hippolytus rails at, 14: 5581.
 Woman, Xenophon's account of 'Greek Training of a Wife,' 39: 16248.
 Woman, Juliana Berners the first to write a book in English, 4: 1834.
 Woman, finest works of the Japanese classic age by two ladies of the court, 20: 8148.
 'Women, On the Characters of,' by a Japanese woman writer, 20: 8167.
 Woman, St. Bridget the type of Celtic womanhood dowered with divine inspiration, poetry, and charm, 8: 3429.
 Woman, an ideal Italian and French, in Madame de Staél's 'Corinne,' 44: 187.
 Woman, modern idea of, in 1792, 39: 16131; Milton's view of, 16133-4; education of, 16135; Rousseau's ideas of, 16138-42; Dr. Gregory's error regarding daughters, 16142.
 'Womanhood, Modern Ideal of,' by Mary Wollstonecraft, 39: 16132-44.
 Woman, Jeremy Taylor on husband and wife, 36: 14559.
 Women, Steele distinguished for his high respect for, 35: 13878.
 Woman, an ideal of, drawn by Fielding, in 'Amelia,' 44: 243.
 Women, Fielding's tone about, 14: 5702.
 Woman, Shelley's high conception of, 34: 13270.
 Women, education of, Sydney Smith on, 34: 13558-64.

- 'Women, Worth of,' by Schiller, 33: 12890.
 Woman, Michelet's ideal of, in 'L'Amour,' 44: 253.
 Women, tribute to those of England by R. Grant White, 45: 463.
 Womanhood, John Ruskin on, 32: 12516.
 Woman, Kingsley's theory that the love of, is the guide of the intellect, 22: 8612.
 'Woman's Love, A,' by John Hay, 18: 7107.
 Woman, finest type of the true German, in Freytag's "Ilse" in 'The Lost Manuscript,' 15: 6013.
 Woman, admission to Berlin University advocated by Herman Grimm, 17: 6725.
 Woman, the best type of Russian represented by Olga in Goncharoff's 'Oblomof,' 16: 6534.
 Madame de la Fayette's 'Princess of Clèves,' the first novel constituting the romance of a married woman, 22: 8768.
 Women, Robert Greene, whom Nash called the Homer of women, has given the charm of modest womanhood to all his female characters, 17: 6692.
 Women, Sainte-Beuve's 'Gallery of Celebrated Women,' 44: 77.
 Women, in Thomas Hardy's novels, 17: 6935.
 Woman in the 18th century, Edmond Scherer on, 32: 12867.
 Womanly charm, an ideal of, in Alan Muir's 'Lady Beauty,' 45: 530.
 Woman and social regeneration, a study of, in Mrs. Browning's 'Aurora Leigh,' 44: 300.
 Women in the United States, De Tocqueville on, 37: 14969.
 'Women, The Position of, in the United States,' by James Bryce, 6: 2644-52.
 Women, intellectual and moral comparison with man, by W. E. H. Lecky, 22: 8646.
 Woman, Margaret Fuller's study of the question of, in the 19th century, 45: 530.
 Woman, the wrong of her legal subordination and her right to perfect equality, an essay on, by John Stuart Mill, 45: 463.
 Woman, Ibsen's 'A Doll's House,' a drama of what she has been made, 44: 70.
 Woman, W. R. Alger on the emotional and affectionate side of, 45: 529.
 Woman, the new, Ibsen's, in his 'Ghosts,' 44: 313.
 Woman, Mrs. Somerville the only one who could understand the work of Laplace, 45: 356.
 Woman, character and influence of Susannah Wesley, 38: 15790; great unhappiness of all her girls, *id.*
 Women of Turgeneff, one of the most striking groups the modern novel has given, 37: 15062.
 Woman, skill in portraying, shown by Constance Fenimore Woolson, 39: 16166.
 'Woman, The Genius of,' by D. A. Wasson, 38: 15684-90.
 Woman, "amiable, weak-headed, the type so frequently drawn" by Mr. Howells, 44: 320.
 Woman, "the type oftenest drawn by Reade," 44: 319.
 Woman, argument against higher education of, much used in Germany, 45: 347.
 Woman, R. H. Stoddard has the Oriental view of, 35: 14030.
 Women as a plague, Aristophanes on, 2: 781.
 'Woman's Wish, A,' by Mary Ashley Townsend, 41: 16727.
 'Woman in White, The,' by Wilkie Collins, 44: 321.
 Wood, Anthony, 43: 583.
 Wood, Charlotte Dunning, 43: 583.
 Wood, Ellen, or Mrs. Henry Wood, 43: 583; 'East Lynne,' 44: 147.
 Wood, George, 43: 583.
 Wood, John George, 43: 583.
 Wood, John Seymour, 43: 583.
 Wood, Mrs. Julia Amanda, 43: 583.
 Wood, Mrs. Sarah Sayward, 43: 583.
 Woodberry, George Edward, a younger American poet, essayist, and university professor of Literature at Columbia, New York, 39: 16145-52; his 'Studies in Letters and Life' (1890), 16145; 'Life of Poe' (1885).
 'At Gibraltar,' 16146; 'From My Country,' 16147-50; 'Lines,' 16150; 'Sodoma's Christ Scoured,' 16151; 'Song,' 16152; biography, 43: 583.
 'Edgar Allan Poe,' 45: 434; essays on Arnold, Coleridge, and Shelley, 2: 844; 9: 3843; 34: 13265.
 'Woodman, Spare that Tree,' by George P. Morris, 40: 16415.
 Woodrow, James, 43: 583.
 Woods, Mrs. Kate, 43: 583.
 Woods, Katharine Pearson, 43: 583; 'Metzerratt, Shoemaker,' 44: 144.
 Woods, Margaret L., an English novelist of human nature and universal experience, 39: 16153-64; 'A Village Tragedy' (1888), 16153; 'Esther Vanhomrigh' (1891), 'The Vagabonds' (1894), 'Lyrics and Ballads' (1888), 16155.
 'Esther Vanhomrigh's Confession to Dean Swift,' 39: 16155-64; biography, 43: 584.
 'Woodside Way, The,' by Ethelwyn Wetherald, 40: 16468.
 'Woodstock,' by Sir Walter Scott, 45: 545.
 Woodworth, Samuel, 43: 583; 'The Old Oaken Bucket,' 40: 16414.
 Woolley, Mrs. Celia, 43: 584.
 Woolman, John, 43: 584.
 Woolner, Thomas, 43: 584.
 Woolsey, Sarah Chauncey, 43: 584.
 Woolsey, Theodore Dwight, 43: 584.
 Woolson, Constance Fenimore, American author of novels and short stories, 39: 16165-92; unites realism and romance, 16165; her 'Anne' her most powerful novel, 16166; skill in portraying women, *id.*
 'Rodman the Keeper,' 16166-92; biography, 43: 583; 'Anne,' 45: 371; 'East Angles,' 45: 372.

- Worcester, Joseph Emerson**, 43: 584.
 'Words and Their Uses,' by R. Grant White, 39: 15876.
- Wordsworth, William**, the conspicuous English poet, at his best in 1798-1808, and somewhat less inspired in 1808-18, Frederic W. H. Myers on, 39: 16193-200; three stages, simple, mixed of simplicity and grandeur, and wholly grand, 16193; the poems marked by simplicity, 16194-6; the second stage, 16196; the poems marked by grandeur, 16197; his sonnets on the Napoleonic war, *id.*; reflect patriotism and moral energy of the English ideal, 16198; most reverenced by the leaders of thought, *id.*
- 'On Revisiting the Banks of the Wye,' 16200-4; 'She Dwelt among the Untrodden Ways,' 16204; 'Three Years She Grew in Sun and Shower,' 16205; 'A Slumber did My Spirit Seal,' 16206; 'A Poet's Epitaph,' 16206-7; 'The Fountain,' 16208-9; 'Resolution and Independence,' 16210-3; 'The Sparrow's Nest,' 16213; 'My Heart Leaps Up When I Behold,' 16214; 'Composed upon Westminster Bridge,' *id.*; 'It Is a Beauteous Evening,' *id.*; 'To Toussaint L'Ouverture,' 16215; 'London, 1802,' *id.*; 'It Is Not to be Thought of,' 16216; 'To Hartley Coleridge,' *id.*; 'She Was a Phantom of Delight,' 16217; 'The Solitary Reaper,' 16218; 'To the Cuckoo,' 16219; 'I Wandered Lonely as a Cloud,' 16220; 'To a Young Lady,' *id.*; 'The World Is Too Much with Us,' 16221; 'Ode to Duty,' *id.*; 'Intimations of Immortality,' 16223; 'To the Small Celandine,' 16228; biography, 43: 584.
- Wordsworth's death, Matthew Arnold on, 2: 872.
- 'Wordsworth's Grave and Other Poems,' by Watson, 38: 15706.
- Work, Henry Clay**, 43: 585.
- Working class, English life depicted by Mrs. Humphry Ward in 'Bessie Costrell,' 45: 504.
- Workman, Mrs. Fanny**, 43: 585.
- 'Work Out Your Salvation with Heedfulness' (Buddha's dying words), Indian epigram, 41: 16091.
- Works, William**, 'Riding Together,' 40: 16575. World's best literature, St. Paul's school, London, 1510, founded for study of, 45: 454-5.
- 'World's Justice, The,' by Emma Lazarus, 41: 16792.
- Wormely, Katharine Prescott**, 43: 585.
- Wornum, Ralph Nicholson**, 43: 585.
- Worsaae, J. J. A.**, 43: 585.
- Wotton, Henry, Sir**, 43: 585; 'Character of a Happy Life,' 41: 16877; 'Farewell to the Vanities of the World,' 41: 16809.
- Wotton, William**, 43: 585.
- Wraxall, Sir Nathaniel W.**, 43: 585.
- 'Wrecker, The,' by Robert Louis Stevenson, 45: 546.
- 'Wreck of the Grosvenor,' by W. Clark Russell, a most thrilling and absorbing picture of the sailor's life of peril and privation under British ship-owners, 32: 12563.
- 'Wreck of the Hesperus,' by H. W. Longfellow, 23: 9158.
- Wright, Carroll Davidson**, 43: 585.
- Wright, Elizur**, 43: 585.
- Wright, Fanny**. See D'ARUSMONT, 43: 585.
- Wright, George Frederick**, 43: 585.
- Wright, Henrietta Christian**, 43: 586.
- Wright, Jean**, 'Death an Epicurean,' 40: 10473.
- Wright, Mrs. Julia**, 43: 586.
- Wright, Mrs. Mabel**, 43: 586.
- Wright, Thomas**, 43: 586.
- Wright, William Aldis**, 43: 586.
- Wright, William Burnet**, 43: 586.
- Wulfila**. See ULFILAS, 43: 586.
- Wundt, Wilhelm Max**, 43: 586.
- 'Wuthering Heights,' by Emily Brontë, 44: 302.
- Wuttke, Emma**, 43: 586.
- Wuttke, Heinrich**, 43: 586.
- Wyatt, Sir Thomas**, one of the two chief poets (with Surrey) at the court of Henry VIII, 39: 16230-4; he introduced the sonnet into English poetry, 16230; his love songs and Anne Boleyn, 16231.
- 'A Description of Such a One as He would Love,' 16230; 'An Earnest Suit,' *id.*; 'Song — Blame Not My Lute,' 16232; 'How the Lover Perisheth,' 16233; 'A Renouncing of Love,' 16234; 'The Lover Prayeth Not to be Disdained,' *id.*; biography, 43: 586.
- Wycherley, William**, 43: 586.
- Wyclif, John**, English scholastic philosopher at Oxford who made the first and greatest new departure from the Latin Church of the Middle Ages, 39: 16235; nature of his attacks on the Church, 16236; his English Bible for the people in their own tongue, 16235-6; examples of his version, 16237-42.
- 'Luke XV. 11-32,' 16237; 'Same: Modern Version,' 16238; '1 Corinthians XIII,' 16239; 'John XX. 1-31,' *id.*; 'Apocalypse V. 1-14,' 16241; biography, 43: 586.
- Wynne, Mrs. Madelene**, 43: 587.
- Wyoming Territory cowboy sketches, by Owen Wister, 44: 276.
- Wyss, Johann Rudolf**, 43: 587; 'The Swiss Family Robinson,' 45: 504.

X

- Xacca, Erasmus**, 43: 587.
Xanthos, 43: 587.
Xanthos of Lydia, 43: 587.
Xariffa. See MRS. MARY ASHLEY TOWNSEND, 43: 587.
Xavier, Francisco, 43: 587.
Xavier, Jerome, 43: 587.
Xenarchus, 43: 587.
Xenocles, 43: 587.
Xenocrates, 43: 587.
Xenophanes, 43: 587.
Xenophon, a pupil of Socrates, a soldier, and a versatile Greek writer, William Cranston Lawton on, 39: 16243-60; the 'Anabasis' his masterpiece, 16243-6; the 'Cyropaedia' an historical romance, 16244, 16246; his 'Memorabilia,' 16246; his 'Hellenica,' 16247.
 'The Training of a Wife,' 16248-52; ('Xenophone's Estate at Scillus,' 16253; 'Hardships in the Snow,' 16254; 'Education of a Persian Boy,' 16258; biography, 43: 587.
 'The Anabasis' (The Retreat of the Ten Thousand), 44: 116; 'The Memorabilia,' 44: 191; 'Anthia and Habroconius, or The Ephesiaca,' 44: 192; 'The Banquet,' 44: 335.
Xenophon of Ephesus, 43: 587.
Xenos, Stefanos, 43: 588.
Xeres, Francisco, 43: 588.
Ximenes, August Louis, 43: 588.
Ximenes, E. E., 43: 588.
Ximenes, Jacques, 43: 588.
Ximenes, Peter, 43: 588.
Ximenes, Rodrigo, 43: 588.
Ximenes or Jimenes, de Cisneros, Francisco, 43: 588.
Ximeno or Jimeno, Vicente, 43: 588.
Xuarez, Gaspar, 43: 588.
Kylander, J. C. A., 43: 588.

Y

- Yakhontov, A. N.**, 43: 588.
Yalden, Thomas, 43: 588.
Yale, Mrs. Catharine, 43: 588.
Yanguas y Miranda, J., 43: 589.
 'Yankee Girl, The,' by J. G. Whittier, 39: 15944.
 'Yankee Letters,' by R. Grant White, 39: 15876.
Yanoski, Jean, 43: 589.
Yardley, Edward, Jr., 43: 589.
Yardley, Mrs. Jane, 43: 589.
Yarrell, William, 43: 589.
Yates, Edmund Hodgson, 43: 589; 'The Black Sheep,' 44: 213.
Yazikov, 43: 589.
 'Year of Shame, The,' by William Watson, 38: 15706.
Yearsley, Anna, 43: 589.
Yeats, S. Levett, 43: 589; 'The Chevalier d'Auriac,' 44: 148.
Yeats, William Butler, 43: 589; 'An East-Indian Song,' 41: 17018; 'The Folk of the Air,' 41: 16922; 'Father Gilligan,' 41: 16924.
 'Ye Gentlemen of England,' by Martyn Parker, 40: 16430.
Yeldham, Walter, Captain, 43: 589.
Yelverton, Maria Theresa, 43: 589.
 'Yemassee, The,' by William Gilmore Sims, 45: 407.
Yendis or Yendys. See DOBELL, SYDNEY, 43: 589.
Yepes, Antonio de, 43: 589.
Yepes, Diego de, 43: 589.
 'Yesterday, To-Day, and Forever,' by Edward Henry Bickersteth, 45: 471.
 'Yesterdays with Authors,' by James T. Fields, 45: 509.
Ymbert, Jean Albert, 43: 589.
 'Yone Santo,' by Edward H. House, 45: 437.
Yonge, Charles Duke, 43: 589.
Yonge, Charlotte May, 43: 589; 'The Heir of Redclyffe,' 44: 141.
 York, a great seat of learning and education under Alcuin, 766-82 A.D., 1: 295.
Youatt, William, 43: 590.
Youmans, Edward Livingston, 43: 590; 'Culture Demanded by Modern Life,' 44: 76.
Youmans, William Jay, 43: 590.
Young, Andrew White, 43: 590.
Young, Arthur, an English "Suffolk farmer," whose observations in France, 1787-90, made his 'Travels' of great permanent value, 39: 16261; his experience and observation of English farming, 16262-3; inaugurated 'The Annals of Agriculture' in 1783 (45 quarto vols.), 16263; his residence an agricultural school, *id.*
 'Aspects of France Before the Revolution,' 16264-76; biography, 43: 590.
Young, Charles Augustus, 43: 590.
Young, Edward, author of 'Night Thoughts,' and a notable artist in blank verse, 39: 16277-82; examples from 'Night Thoughts,' 39: 16278-82; biography, 43: 590.
Young, Edward Daniel, 43: 590.
Young, Frederick, Sir, 43: 590.

Young, Jesse Bowman, 43: 590.
 Young, John, 43: 590.
 Young, John Russell, 43: 590.
 Young, Mrs. Julia Evelyn, 43: 590.
 Young, Mrs. M., 43: 590.
 Young, William, Sir, 43: 590.
 'Youth, Proper training of,' by Tacitus, 36: 14380; 'Children, German Training of,' by Tacitus, 14374.
 Ypey, A., 43: 591.
 Yriarte, Charles Émile, 43: 591; 'Florence,' 45: 494.
 Yriarte or Iriarte, Juan de, 43: 591.

Yriarte or Iriarte, Tomas de, 43: 591.
 Ysabeau, V. F. A., 43: 591.
 Yule, Henry, Sir, 43: 591.
 Yusuf or Yussuf, Abu Amru, 43: 591.
 'Yusuf and Zulikha,' poem by Firdausi, as long as the Iliad, on Joseph and Potiphar's wife, 14: 5738.
 Yvan, Melchior, 43: 591.
 Yver, Jacques, 43: 591.
 Yvert, Eugène, 43: 591.
 Yves d'Évreux, Pierre, 43: 591.
 Yvon, Claude, 43: 591.

Z

Zabel, Eugen, 43: 592.
 Zabensburg, J. C., 43: 592.
 Zablocki, Frantizek, 43: 592.
 Zaborowski or Zaborowski-Moindron, 43: 592.
 Zaccaria, F. A., 43: 592.
 Zaccone, Pierre, 43: 592.
 Zachariä, Heinrich Albert, 43: 592.
 Zachariä, J. F. W., 43: 592.
 Zachariä von Lingenthal, K. E., 43: 592.
 Zachariä von Lingenthal, K. S., 43: 592.
 Zachariasiewicz, Jan, 43: 592.
 Zacher, E. J. A., 43: 592.
 Zahir, 43: 593.
 Zahn, J. K. W., 43: 593.
 Zahn, Theodor, 43: 593.
 Zaleski, Bohdan, 43: 593.
 Zalewski, Casimir, 43: 593.
 Zalokostas, Georgios, 43: 593.
 Zaluski, A. C., 43: 593.
 Zambelios, John, 43: 593.
 Zambelli, Andrea, 43: 593.
 Zamora, Antonio de, 43: 593.
 Zanella, G., 43: 593.
 Zanetti, Bernardino, 43: 593.
 Zangemeister, Karl, 43: 593.
 Zangwill, Israel, 43: 593; 'Children of the Ghetto,' 44: 149; 'The Master,' 44: 318.
 Zannowich, S., 43: 594.
 Zanotti, Jean Pierre, 43: 594.
 Zapf, Georg Wilhelm, 43: 594.
 Zappi, G. B., 43: 594.
 Zappi, G. B. F., 43: 594.
 Zarate, Agustin de, 43: 594.
 Zarate, A. G., 43: 594.
 Zarncke, F., 43: 594.
 Zbylitowski, André, 43: 594.
 Zbylitowski, Pierre, 43: 594.
 Zedlitz, Baron J. C. von, 43: 594.
 Zeise, Heinrich, 43: 594.
 Zeising, Adolf, 43: 594.
 Zeissberg, H., Baron von, 43: 595.

Zeleguy, Zdenko, 43: 595.
 Zeller, Berthold, 43: 595.
 Zeller, C. H., 43: 595.
 Zeller, Eduard, 43: 595; 'Outlines of the History of Greek Philosophy,' 44: 116.
 Zeller, Jules Sylvain, 43: 595.
 Zeno, Apostolo, 43: 595.
 'Zenobia,' by Gibbon, 16: 6279-85.
 Zeno of Elea, 43: 595.
 Zeno the Stoic, 43: 595.
 Zerbi, Rocco de, 43: 595.
 Zernitz, C. F., 43: 595.
 Zesen, Philipp von, 43: 595.
 Zeus, Temple of, at Olympia, Pausanias on, 28: 11218.
 Zeuss, Johann Kaspar, 43: 595.
 Zevecot, Jacob, 43: 595.
 Zeyer, Julius, 43: 596.
 Zezschwitz, Gerhard von, 43: 596.
 Zhukovski or Joukovski, 43: 596.
 Ziegler, Carl, 43: 596.
 Ziegler, Frederick Wilhelm, 43: 596.
 Ziegler, Theobald, 43: 596.
 Ziegler und Kliphausen, H. A. von, 43: 596.
 Ziel, Ernst, 43: 596.
 Zielinski, Felix, 43: 596.
 Zimmerman, Johann Georg, 43: 596.
 Zimmerman, Karl, 43: 596.
 Zimmerman, Wilhelm, 43: 596.
 Zimmern, Helen, 43: 597.
 Zimorowicz, Simon, 43: 597.
 'Zincali, The,' by George Borrow, 45: 469.
 Zincke, Foster Barham, 43: 597.
 Zingerle, Ignaz Vincenz, 43: 597.
 Zingerle, Pius, 43: 597.
 Zinkfeisen, Johann Wilhelm, 43: 597.
 Zinkgref or Zincgref, Julius Wilhelm, 43: 597.
 Zintgraff, Eugen, 43: 597.
 Zitelmann, Konrad, 43: 597.
 Zittel, Emil, 43: 597.

- Zittel, Karl Alfred, 43: 597.
- Ziver Pasha, 43: 597.
- Zmaj. See JOVANOVIC, 43: 597.
- Zöckler, Otto, 43: 597.
- Zogbaum, Rufus Fairchild, 43: 598.
- Zogoskin, Mikhail, 43: 598.
- Zola, Émile, a powerful and popular French novelist, Robert Vallier on, 39: 16283; influenced by Taine, 16284; adopts the method of naturalism, 16285; a cycle of Second Empire studies, *id.*; keeps in part the romantic method, 16287; flagrant errors, 16289; 'Lourdes,' 'Rome,' 'Paris,' 16290; lack of humanism, 16291.
- 'Glimpses of Napoleon III,' 16292-6; 'The Attack on the Mill,' 16296-324; biography, 43: 598.
- 'The Downfall,' 44: 288; 'L'Assommoir,' 44: 288; 'Les Rougon-Macquart,' 44: 313; sketch of his series of twenty novels, written in 1869-91, as a study of heredity, 44: 313-5.
- Zoller, Edmund von, 43: 598.
- Zöller, Hugo, 43: 598.
- Zolling, Théophile, 43: 598.
- Zöllner, J. K. F., 43: 598.
- Zollogub or Sollogub, Vladimir 43: 598.
- Zonaras, Joannes, 43: 598.
- Zöpfi, H. M., 43: 598.
- Zoppio, Melchiorre, 43: 598.
- Zöppritz, Karl, 43: 598.
- Zorn, Philipp, 43: 599.
- Zoroaster, 43: 599.
- Zoroastrian sacred books, published in 'Sacred Books of the East' (9 vols.), 45: 418.
- Zorrilla y Moral, José, a recent Spanish poet, author of lyrics, dramas, and an unfinished epic, 'Granada' (1853-4), 39: 16325-30; 'To My Lyre,' 16327; 'In the Cathedral,' 16328; 'To Spain,' *id.*; 'The Dirge of Larra,' 16329; 'Aspiration,' 16330; biography, 43: 599.
- Zosimus, 43: 599.
- Zouch, Richard, 43: 599.
- Zouch, Thomas, 43: 599.
- Zoukovsky, a Russian lyric poet in whom began genuine Russian lyricism, poetry emancipated from imitative "pseudo-classicism," 32: 12584-5.
- Zrinyi, N., Count, 43: 599.
- Zschokke, J. H. D., 43: 599; 'The Goldmakers' Village,' 45: 451.
- Zumpt, August, 43: 599.
- Zumpt, Karl, 43: 599.
- Zunz, Leopold, 43: 599.
- Zupitza, Julius, 43: 599.
- Zurita, Geronimo, 43: 599.
- 'Zury; The Meanest Man in Spring County,' by Joseph Kirkland, 45: 503.
- Zwecker, J., 43: 600.
- Zweers, Philip, 43: 600.
- Zwinger, Theodore, 43: 600.
- Zwingli, Ulrich, 43: 600.

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212
10

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